Modern LITHOGRAPHY

TECHNOLOGY DEPT.

Vol 24 #11
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NAPL Q's and A's

NOVEMBER, 1956

Linotype Leads the Typographic Field



The reason—*unmatched typographic resources!*

Consider Rudolph Ruzicka, for example, the distinguished American designer who has produced such modern faces as Fairfield Medium and Primer.

Mr. Ruzicka is rated among America's most impressive talents, and his work is available to Linotype whenever the occasion arises for developing contemporary type faces or creating new ones. That's the integrity of Linotype's basic approach to typographic development. Find the right man! Utilize the outstanding individuals . . . the best in the field!

The results of this approach have been impressive, as Linotype faces have consistently won the majority of awards in Ayer contests and graphic arts shows. For example, in the recent A.I.G.A. Fifty Books Exhibition, 32 of the volumes were Linotype-set. And Linotype has sustained that average over the years.

Rely on Linotype—first in typographic resources!



"Ruzicka's types possess the intrinsic qualities of fine letter forms so characteristic of 'classic' type faces. But to my knowledge he has never slavishly imitated the work of other designers. Fairfield and Primer, I believe, can always be specified where legibility, readability, and distinguished type design are vital."

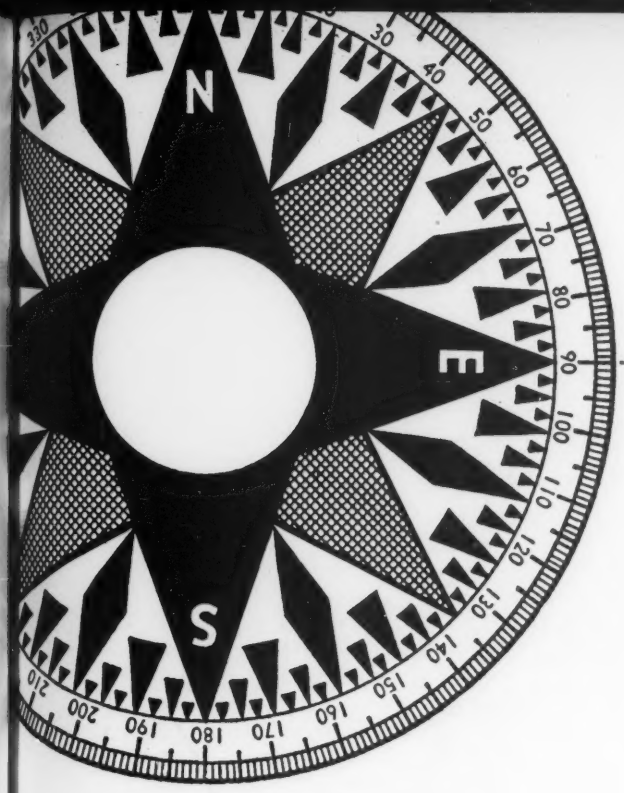
FRANK E. POWERS, Type Director,
J. Walter Thompson Company

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N.Y. • **LINOTYPE** •

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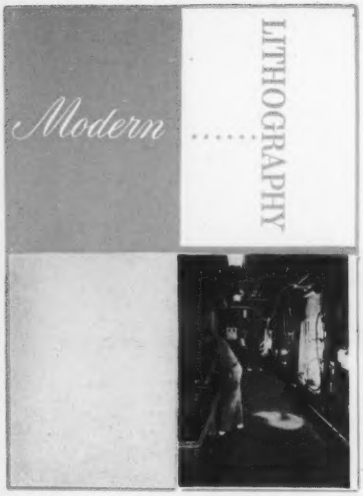
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COVER

One of the most up-to-date printing plants we have reported on in many months is Universal Printing Co.'s new St. Louis structure, housing a big litho section. All the details are on page 80. On the cover is a view of two Rutherford Photo-Composing (step and repeat) machines, part of a wide array of equipment.

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MODERN LITHOGRAPHY

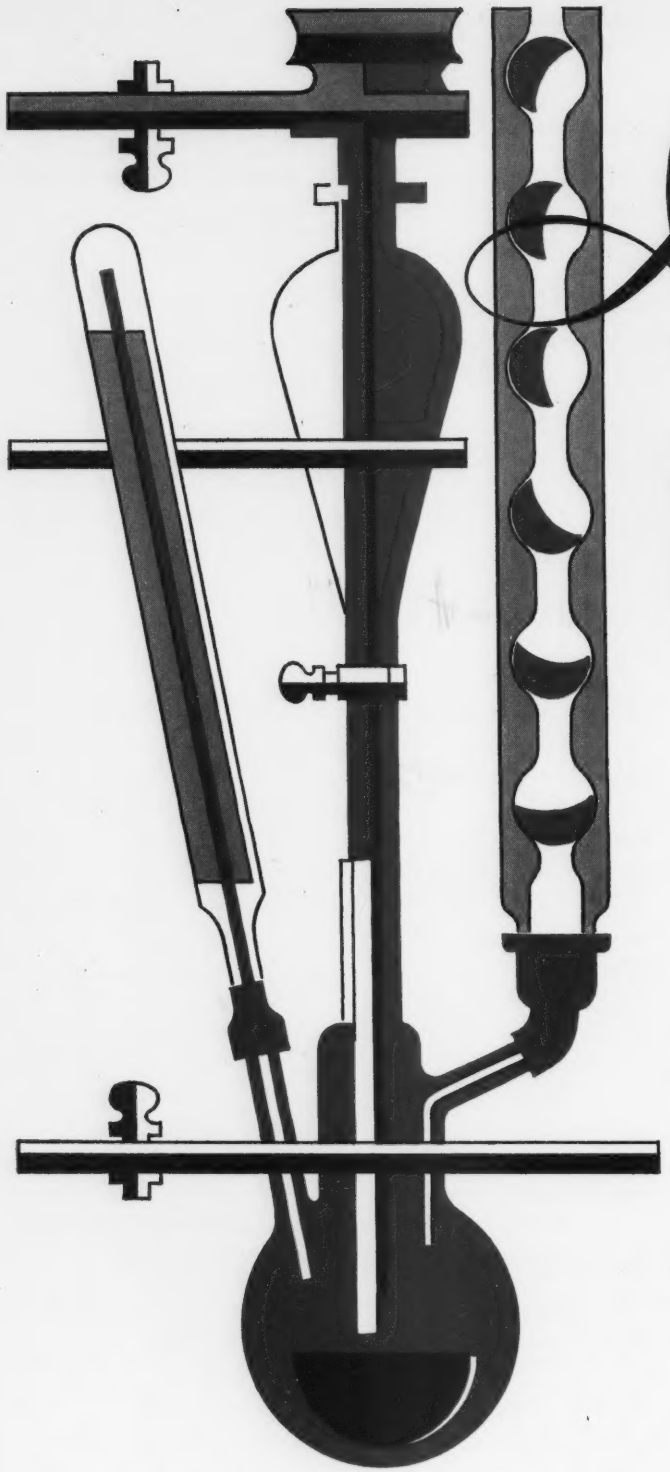
VOLUME 24, NUMBER 11 NOVEMBER, 1956

SUBSCRIPTION RATES: *One year*, $3.00; *two years*, $5.00. *Canada and Pan America, one year*, $4.00; *two years*, $7.00. *Foreign, one year*, $9.00; *two years*, $15.00. *Group subscription* (*U. S. only*) *Four or more entered as a group*, $2.00 *each*. (*May be sent to different addresses.*)

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PUBLISHED MONTHLY on the 5th by Industry Publications, Inc., Publication office: Box 31, Caldwell, N. J. Advertising rates made known on application. Closing date for copy — 10th of the month preceding month of issue. Second class mailing privileges authorized at Caldwell, N. J., with additional entry at New York, N. Y.

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Ink

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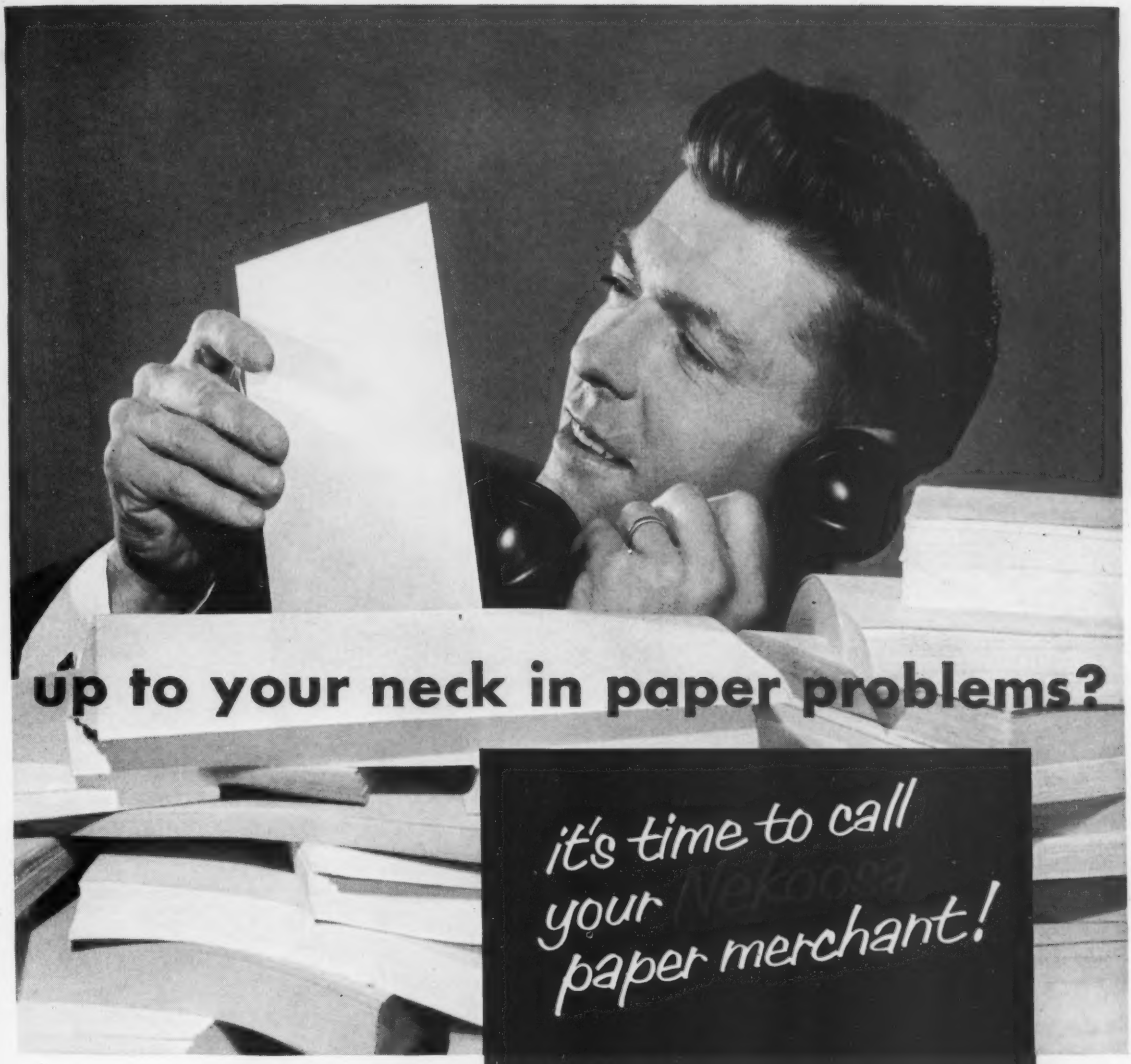
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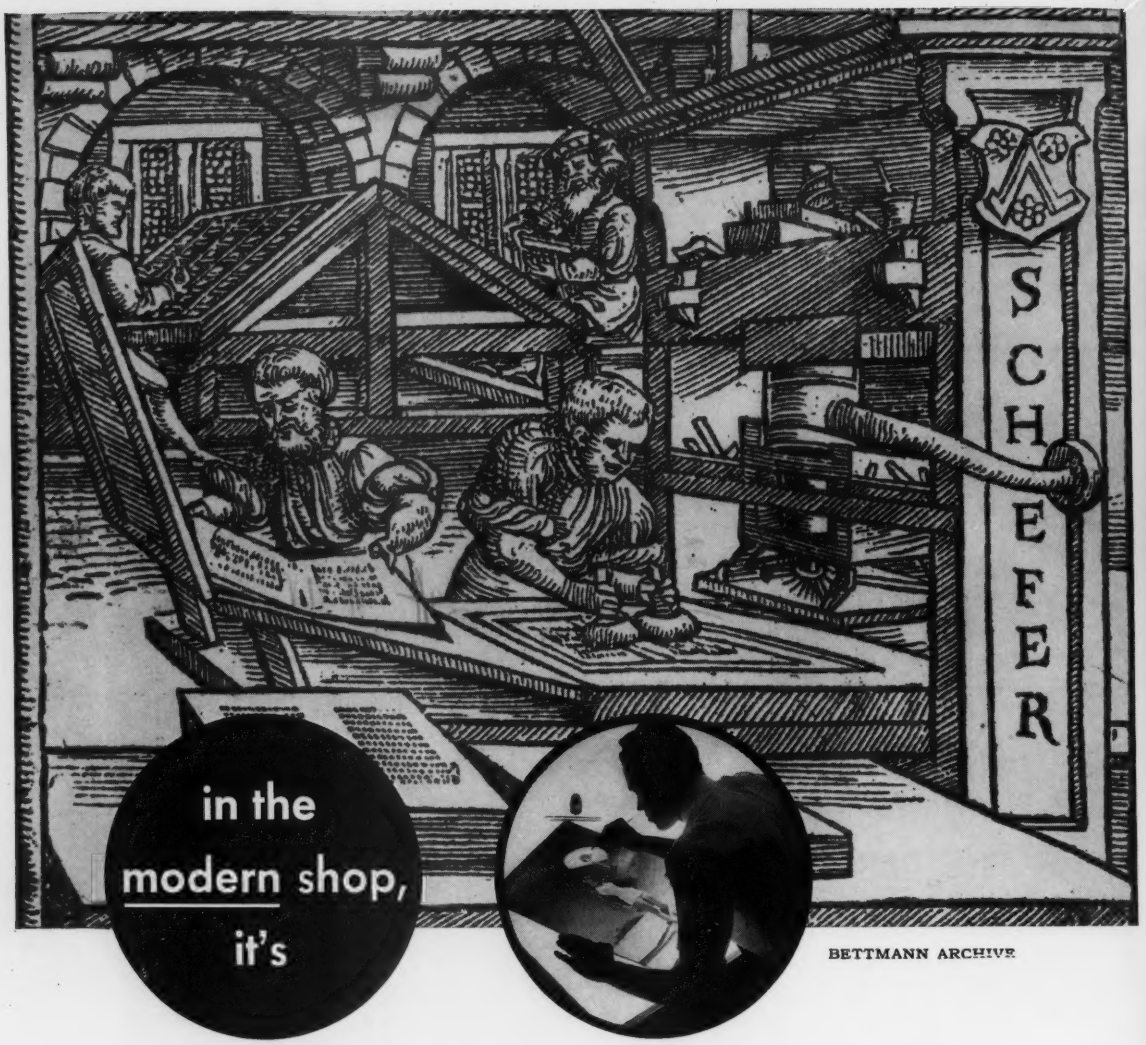
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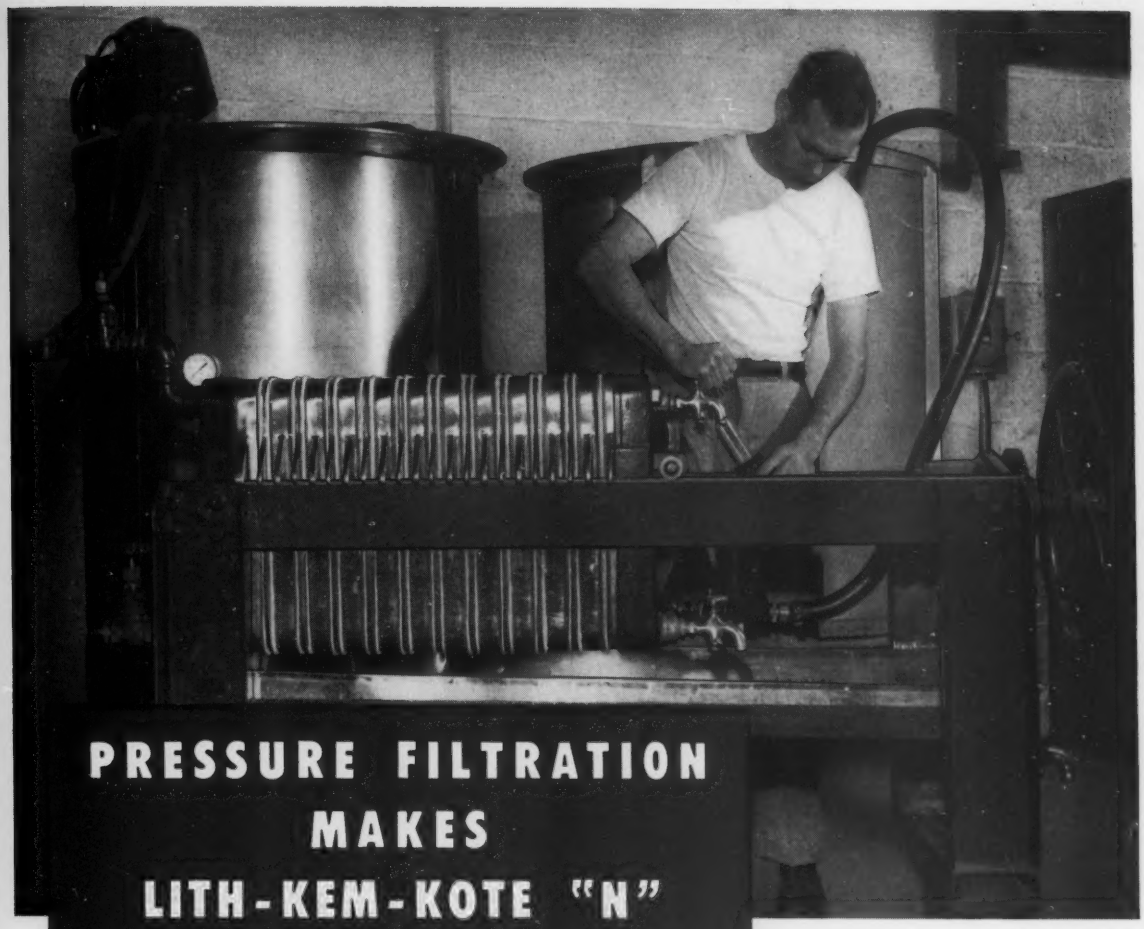
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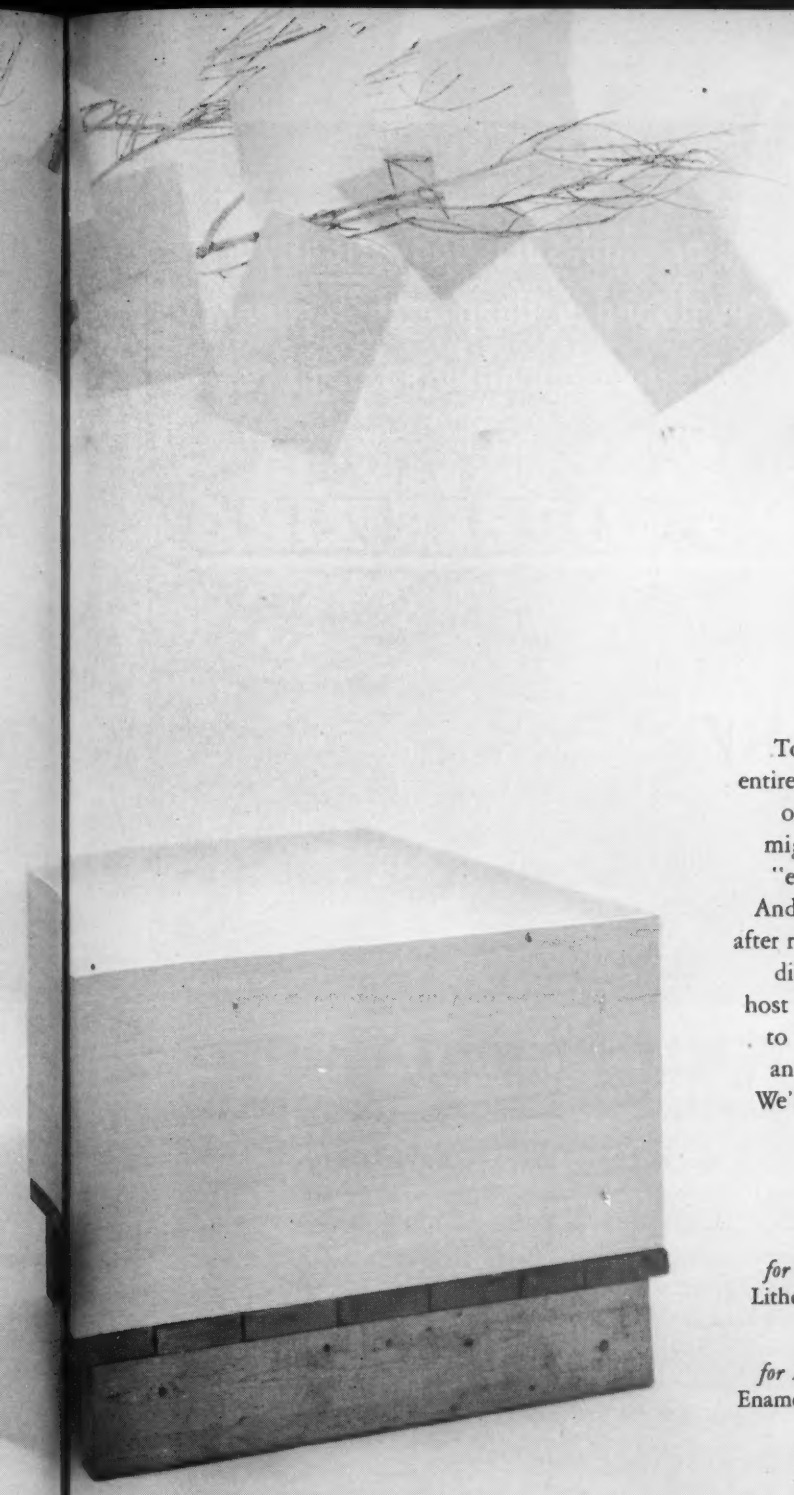
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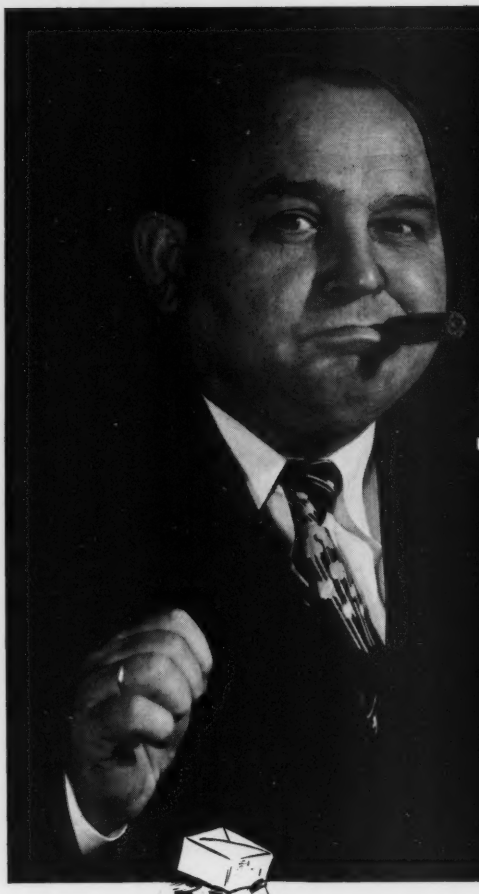
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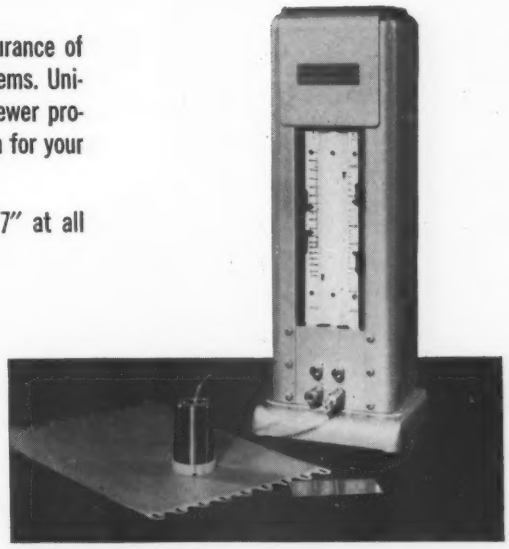


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Letters to the Editor

Photo-Lettering

Dear Sir:

We seem to recall an article on the subject of photo-lettering, which we believe appeared in your publication several months ago. This article was several pages in length and dealt with the complete subject of photo-lettering, including machinery, equipment, etc.

If we are correct, and if reprints of this article are available, we would like to purchase several copies.

Arthur A. Fradl
H. S. Crocker Co., Inc.
Baltimore, Md.

I am afraid you are mistaken about the article on Photo-Lettering. It did not run in *Modern Lithography*. However, we are publishing an article "Mechanical Aids for Offset Copy Preparation" in next issue, which includes considerable information on small lettering devices. We did run an article on Warwick Typographers, who use a number of phototypesetting machines. We are sending along tearsheets of this article.—*Editor*

Art Publishers Sought

Dear Sir:

Would you be so kind as to give me a list of art publishers and dealers who specialize in fine color reproductions of the paintings of old and modern masters, on deluxe paper, large format, for framing?

M. L. Ringoot, 8202 Houston Court, Takoma Park, Washington 12, D. C.

Following are three companies that would be good sources to check for color reproductions of paintings. These prints, I am sure, can be obtained in sizes up to 18 x 24 inches and even larger.

Harry Abrams, Inc.
10 East 44th St.
New York City
Marboro Books
222 4th Avenue
New York City
Metropolitan Museum of Art
81st Street and 5th Ave.
(Att.: Mr. Jayne)
New York City

We have seen some prints done by the Abrams Company, and they are very fine. In the last year or so this company issued a series of 16 paintings, mostly by the French impressionists, selling at $1.95 a copy in book stores around the country. We have also seen some very good prints done by Marboro Books and by the Art Museum.

If you are looking for a large quantity of these prints, I suggest you check with the addresses above. If, however, you are just interested in a few prints for your own use, you might do well to check art stores in your own locality to get additional information. Perhaps other readers can help you.—*Editor*

Pre-Separated Art

Dear Sir:

I was interested in the article about pre-separated art techniques (*September ML, page* 49) and would like more details about the Bourges materials. I would also like to obtain a Self-Teaching Kit as mentioned in the article by Mr. Charles Shapiro (*Sept. ML, page* 85) I found the September issue of *Modern Lithography* very interesting.

P. H. Phillips
Denver, Colo.

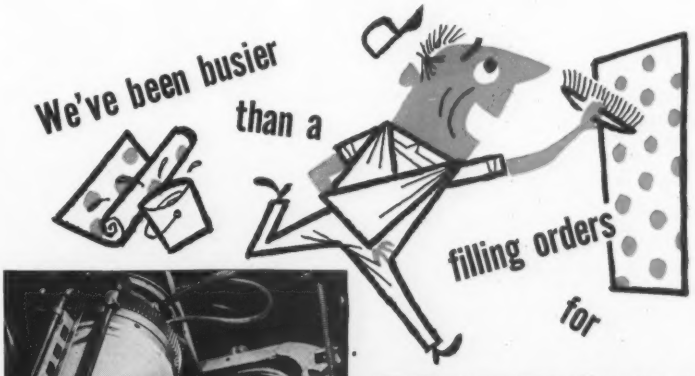
You can get additional information on these materials by writing Bourges Color Corp., 80 Fifth Ave., New York 11, N. Y. We have asked the Lithographic Technical Foundation to send you information about the Self-Teaching Kits for various phases of lithography.—*Editor*.

Printing Supervisor Needed

The United States Information Agency is now seeking personnel for the position of Printing Plant Supervisor with its overseas service. *ML* has learned from Earl E. McChesney, chief of Overseas Recruitment for the agency.

"We presently have openings for Printing Plant Supervisors at our Reproduction Centers located at Manila, Philippines, and Beirut, Lebanon. You may recall the article in your September, 1954 issue entitled "Off-

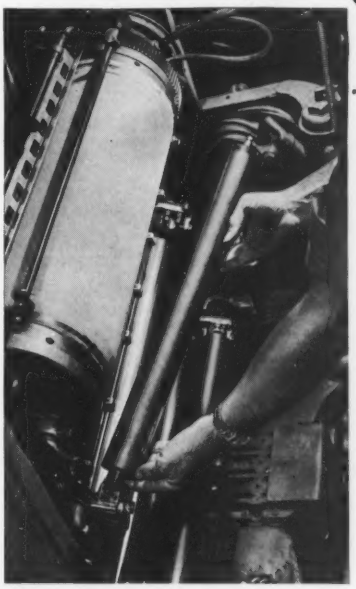
(*Continued on Page* 142)

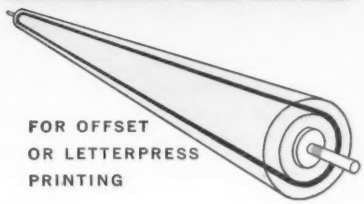


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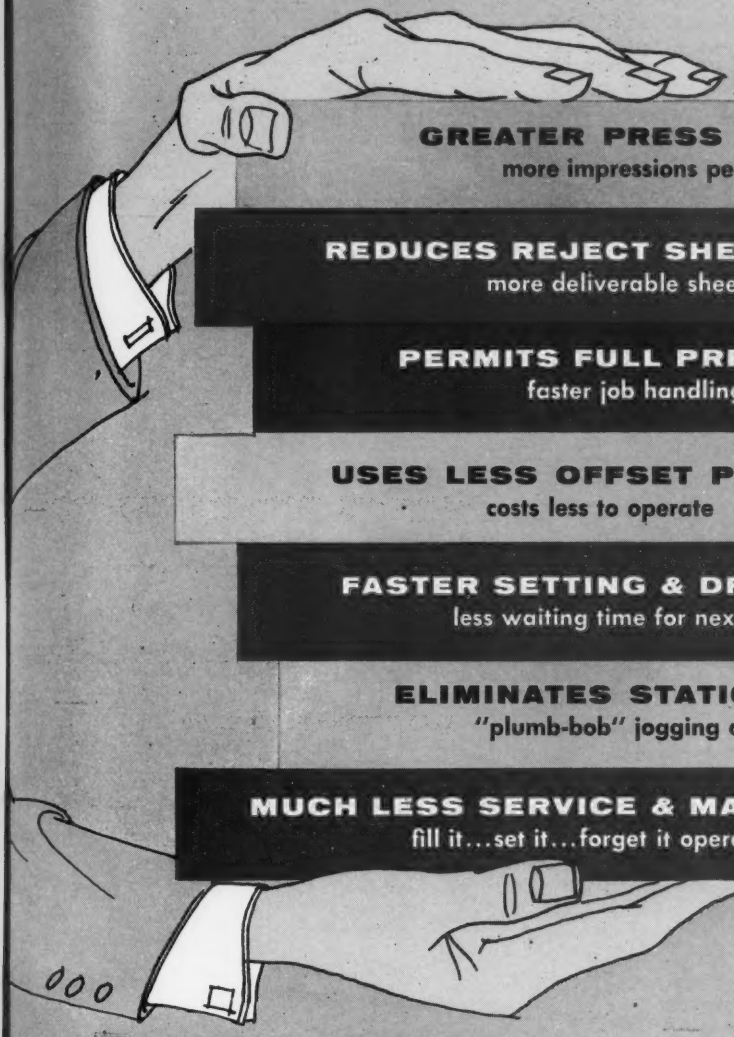
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66 WEST BROADWAY, NEW YORK 7, N.Y.

WOrth 2-0547

August 22, 1956

Consolidated International Equip. & Supply Co.
330 West 26th Street, New York 1, New York

Attention: Martin A. Ross

Gentlemen:

As I promised you 6 months ago, I am writing you to offer my comments on your Consolidated Pearl Offset Press. During this 6 month period we were able to experience all the things we were anxious to find out about the press, and I wish to state here and now, Martin, that this press has lived up to every claim you made for it, in fact I would say you were conservative in your comments, as it has truly met our every expectation and then some.

As an industry trade printing shop, using the variety of sizes, weights and textures of stocks furnished by our many broker, stationery, office supply and publisher customers, we naturally expected production lags and possible shortcomings as usually are inherent in other of our varied equipments. Well, after 6 months of continuous use, under all the varied conditions found in a commercial shop, several observations are noteworthy, which I pass on to you for your information:

1. The Pearl will print on onionskin at normal speeds.
2. The Pearl will print at its rated speed of 8000 press impressions per hour.
3. The Pearl can be kept in continuous operation on long runs without stopping to replace the delivery stack dolly.
4. The Pearl will makeready faster and easier than any equivalent press.
5. The Pearl has localized control of its dampening unit.
6. Cylinder pressure adjustments on the Pearl are simpler and more accurate than on any lithographic press in its class.
7. The Pearl has far less vibration (if any) than any other press of its kind.
8. The Pearl is a beautiful printing machine that is a morale booster to our men in the shop.

We are justly proud of our new Pearl High Speed Lithographic Press - prouder still in the glowing remarks of our customers who, from time to time, have been invited to observe the actual production of their own jobs. The Pearl is a modern printing device that manifests in actuality the goal of production achievement of any progressive printing organization.

Cordially,

Harry Anderson

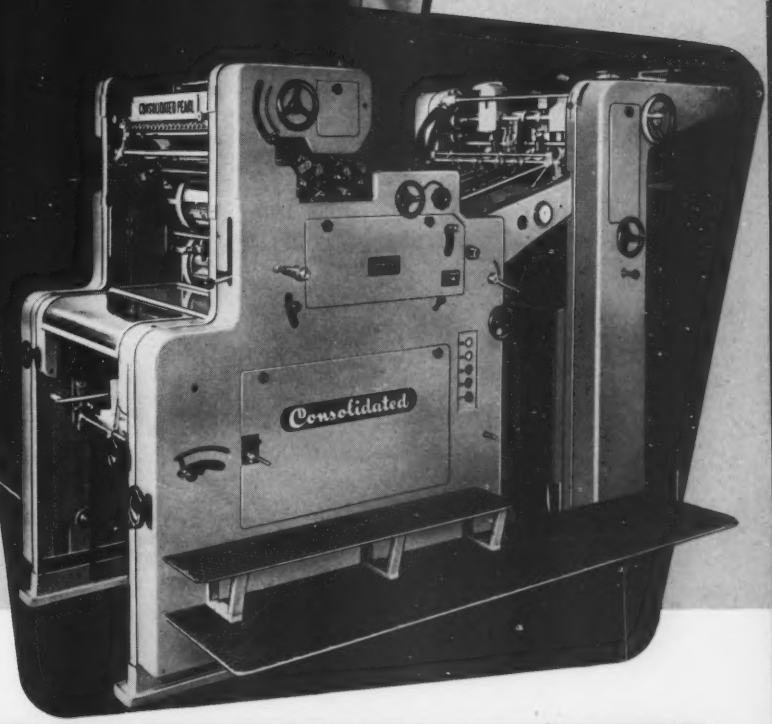
Harry Anderson
General Production Manager

THIS LETTER SPEAKS FOR ITSELF!

Consolidated International

EQUIPMENT AND SUPPLY COMPANY





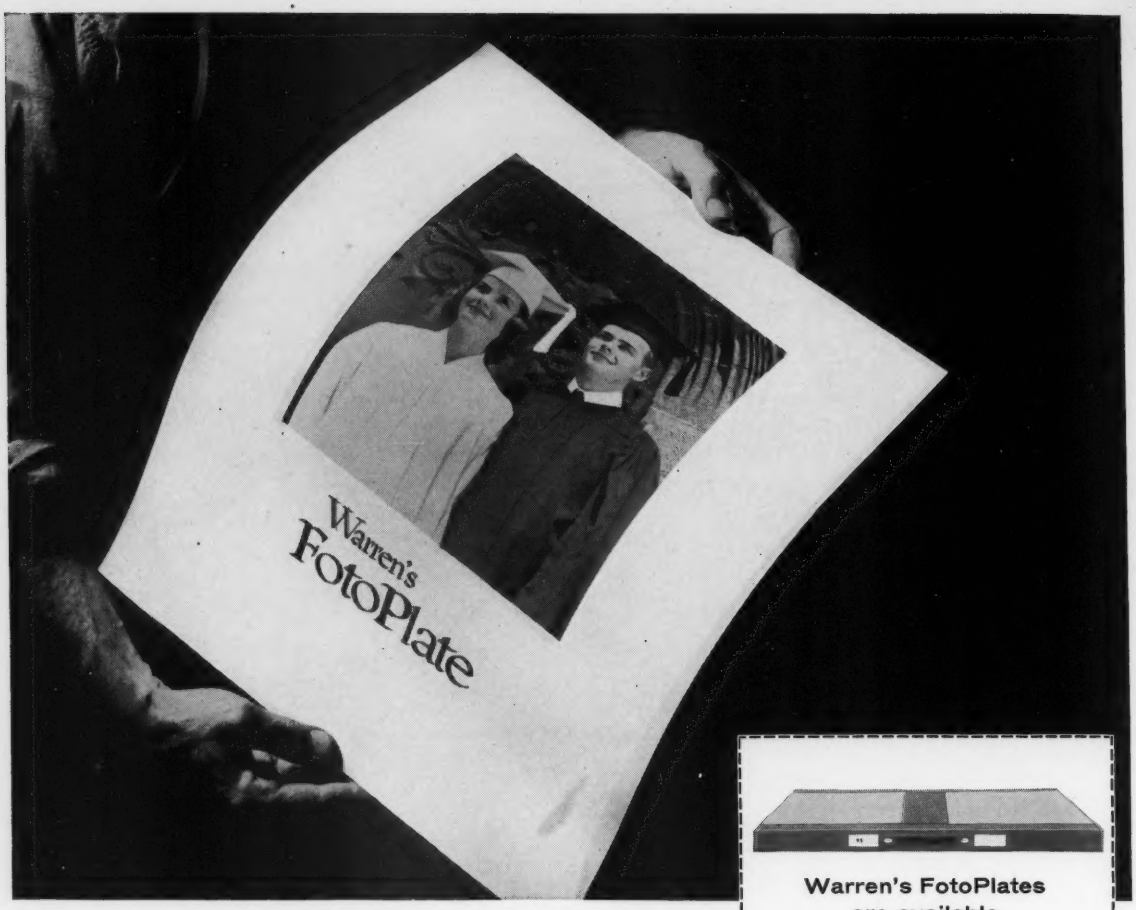
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Investigate the advantages of *FotoPlate* for yourself. Get further details and special instruction booklet from any FotoPlate distributor, or communicate with the manufacturer's headquarters: *S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.*

Warren's FotoPlates are available in the following sizes

Twenty-five plates to a package.
Four packages (100 plates) to a carton.

10 x 16	27¼ x 28⅝
17½ x 16	27¼ x 30
15¾ x 20½	26¾ x 31
20 x 22¾	25½ x 36
19¾ x 23	26¾ x 36
19⅞ x 24⅝	29½ x 36
22½ x 30	30¼ x 35
24⅝ x 30	32 x 41

32½ x 43

Warren's STANDARD

Editorials

Attention Please: Printing Safety

THE safety record of the graphic arts industry long has been an enviable one, but there are now indications that this record has been deteriorating in recent years and stands in danger of falling to a position of serious concern.

It is to be hoped that the drop in this position is only a temporary one and that, with a little more concentration on the safety picture, graphic arts once again will be moving upward in the national standings.

In 1953, printing ranked as the 14th safest industry among the 40 for which the National Safety Council keeps records. In 1954, however, printing dropped to 16th place and last year (*according to a report printed on page* 131 *of the October ML*) it had dropped two more rungs to 18th.

Getting down to actual figures, the NSC reported that printers suffered 6.68 disabling injuries for each 1,000,000 man hours worked in 1955. NSC pointed out that this is only a little below the general average of 6.96 for all 40 industries included in the Council's study.

In another method of rating safety, printing industry also suffered a drop. This is in the category describing severity of printing plant accidents. For 1955, printing was in sixth place, four steps below the enviable second place position it enjoyed in 1954. The severity rating is figured this year on a new system based on a time charge in days per million man hours worked which makes exact comparison with previous annual records a little bit difficult.

In another category, number of days lost by printers due to disabling accidents, there was a slight improvement for printers. In 1954 the average time lost was 25 days, while last year it was only 24.

In breaking down the statistics for injuries, it was found that of 500 injuries analyzed, 79 disabling injuries were caused by falls. Of these, 27 were falls from presses, 14 from ladders or stairs and 43 falls on slippery surfaces.

The Printing and Publishing section of the National Safety Council was meeting in Chicago as this issue of MODERN LITHOGRAPHY went to press. It is to be expected that the section discussed the increased number of injuries in printing during 1955 and we hope ML will be able to publish in the near future some recommendations of that group.

Meanwhile, lithographers should start taking stock of the safety situation in their own plants. This magazine has not noticed any great interest or emphasis on safety programs in lithographic shops in the United States. It is true that there are a few progressive plants that give attention to the problem, but many others consider it only in a negligible way, it at all.

With the litho clubs around the country starting another season, it is suggested that they plan a program on safety sometime before the recess next summer. This might take the form of a speaker on safety or a round table discussion by companies on what they are doing to make their shops safer.

And next year when the graphic arts trade associations have their annual meetings, ML thinks it would be profitable if some part of their programs could be devoted to a consideration of safety. After all, what could be more important than this topic to the welfare not only of the employes but of the company itself?



Looking Them Over **are members of the jury that chose winners of the P.I.A. Self-Advertising Awards. Meeting in Pittsburgh just before the annual convention in Los Angeles, October 28-November 1, judges agreed that entries were remarkable for their imagination. The jury included, front row, Leonard B. Schlosser, American Institute of Graphic Arts; Dick Hodgson, Printing Industry of America; and Ed Lynch, Direct Mail Advertising Association. Back row, Luis Yochum, Advertising Federation of America: and Eric Zimmerman, National Industrial Advertisers Association.**

THE WINNERS

Campaigns

NINETEEN OR FEWER EMPLOYES: 1. *Hennage Lithograph Co., Inc.*, Washington, D. C.; 2. *Fine Arts Litho Co.*, Dallas, Texas; HONORABLE MENTION — *Graphic Arts Service, Inc.*, Cincinnati; *Mailograph Co., Inc.*, New York; *Frederic M. Pannebaker, Lithographer*, Denver; *D. E. Robinson Co.*, Cleveland; *Sequoia Press*, Kalamazoo, Mich.; *Smith Printing, Ltd.*, Oklahoma City.

TWENTY-100 EMPLOYES: 1. *John Green Press, Inc.*, Rockford, Ill.; 2. *Jost & Kiefer Printing Co.*, Quincy, Ill.; HONORABLE MENTION—*Ampco Printing Co., Inc.*, Advertisers *Offset Corp.*, New York; *The Hub Offset Co.*, Boston; *Lasky Co.*, Newark, N. J.; *W. T. Peck & Co.*, Philadelphia.

ONE HUNDRED OR MORE EMPLOYES: 1. *Herbick & Held Printing Co.*, Pittsburgh; 2. *Tri-Arts Press, Inc.*, New York; HONORABLE MENTION—*Courier-Journal Lithographing Co.*, Louisville, Ky.; *The William Feather Co.*, Cleveland; *Laurel Process Co., Inc.*, New York; *McCormick-Armstrong Co., Inc.*, Wichita, Kans.; *Milprint, Inc.*, Milwaukee; *E. F. Schmidt Co.*, Milwaukee.

Individual Specimen

NINETEEN OR FEWER EMPLOYES: 1. *Frederic M. Pannebaker, Lithographer*, Denver; HONORABLE MENTION—*Gaylord Printing Co., Ltd. and Gaylord Lthographic Co.*, Toronto; *Hennage Lithograph Co., Inc.*, Washington, D. C.; *P A P—Printing, Advertising, Promotion*, Arcadia, Cal.; *Standard Offset Printing Co.*, Reading, Pa.

TWENTY-100 EMPLOYES: 1. *The Republic Press*, Yakima, Wash.; HONORABLE MENTION—*Ace Offset Printing Co., Inc.*, Los Angeles; *The Baughman Co.*, Richmond; *Crowder Lithograph Corp.*, Norfolk; *Finlay Brothers Co.*, Hartford; *Frye & Smith, Ltd.*, San Diego; *Midstate Offset Printing Corp.*, Syracuse; *The Miller Press*, Jacksonville.

ONE HUNDRED OR MORE EMPLOYES: 1. *R. R. Donnelley & Sons Co.*, Chicago; HONORABLE MENTION — *Courier-Journal Lithographing Co.*, Louisville, Ky.; *Herbick & Held Printing Co.*, Pittsburgh; *McCormick Armstrong Co., Inc.*, Wichita; *Polygraphic Co. of America, Inc.*, New York; *Rand McNally & Co.*, Chicago; *The Reynolds & Reynolds Co.*, Dayton; *E. F. Schmidt Co.*, Milwaukee.

SELF-ADVERTISING CONTEST:

Litho Shops Again On Top

MEMBERS of the graphic arts are becoming quite adept at blowing their own horns, results of the fifth Printers' and Lithographers' Self Advertising exhibition revealed just as MODERN LITHOGRAPHY went to press.

Results of the contest were announced at a special breakfast meeting at the Printing Industry of America convention in Los Angeles, Wednesday, Oct. 31. The special breakfast is an annual feature at these conventions sponsored by the Miller Printing Machinery Co.

Once again lithography was in the forefront in the field of self advertising. Two of three first prizes in the "Campaign" category were won by lithographers and one first prize in the small category and Herbick & Held Printing was won by a lithographer. Another first was won by a firm with letterpress, lithography and gravure.

Furthermore, the lists of 50 best Campaign and 50 best Individual specimens were studded with the names of large and small lithographers around the country. To quote the jury report on the fifth competition, "there was such a marked improvement in the majority of entries in the 1956 competion that it is difficult to realize they represent the promotion effort of the same industry as represented in the first contest."

Small Firms Compete

Last year the smaller firms (those with 19 and fewer employees) did some of the most outstanding work in this competition. This year the smaller firms once again won a good share of the awards. The jury report, submitted by Dick Hodgson, executive editor of *Advertising Requirements*, stated that "while the bigger printers frequently spent more dollars in producing their promotion material, the smaller shops compensated for smaller budgets by exhibiting more creativity and a tendency to make what promotion dollars they had go a long way."

There was one other striking feature of this year's competition which the judges were quick to point out. That was the presence of what Madison Avenue likes to call "hard-sell" advertising campaigns, "which couple outstanding printing with down-to-earth copy aimed at selling the recipient on the merits of buying graphic arts craftsmanship." According to Mr. Hodgson, the key in most cases "is making it clear just how the services being offered by the printer can be of importance to the recipient of the advertising." In addition, according to the jury report, printers are paying more attention to what their customers are doing, particularly in the way of design. In the past the design of self promotional materials coming out of the print shop has been traditionally of poorer quality than the average used by advertisers and, more often then not, based on somewhat dated design concepts, in the opinion of the jury.

Three Sections

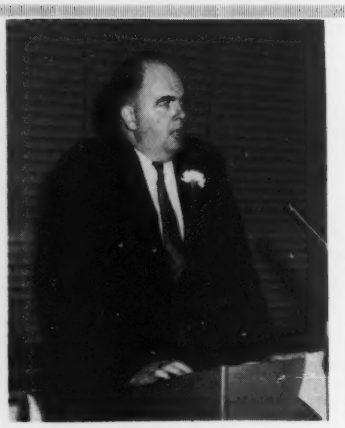
As in previous years, both the Campaign and the Individual contests were divided into three sections for small, medium and large size printers and lithographers. In the Campaign division, which carries first place awards of $1000 and a Benjamin Franklin statuette, Hennage Lithograph Company, Inc., Washington, D. C. won first prize in the small category and Herbick & Held Printing Co., Pittsburgh, won first prize among larger shops. Both are lithographers. In the Individual division the small but highly creative shop of Frederic M. Pannebaker, Lithographer, Denver, won first prize in the small category while R. R. Donnelley & Sons Co., Chicago, which has all three processes, took first place honors among the large companies.

In the Campaign category, first and second prizes were awarded together with a small number of honorable mentions, while in the Individual Specimen section, only first prizes were given and four or five honorable mention awards. Certificates were given to the best 50 in each group.

Others serving on the Jury were Edward P. Lynch, Edward Mail Advertising Co., Pittsburgh; Leonard B. Schlosser, of Schlosser Paper Corp., New York; Luis W. Yochum, Manufacturers Light & Heat Co., Pittsburgh; and Eric Zimmerman, I-T-E Circuit Breaker Co., Greensburg, Pa.

Looking to the future, the judges recommend that entrants have "a specific purpose for the promotion program and follow through with it."

On the opposite page are winners and honorable mentions in each category.★



What Are We Going To

An experienced New England lithographer

Douglas F. Reilly, general manager, vice president and assistant treasurer of Buck Printing Co., Boston, as he addressed Boston Litho Club, on topic "Growing Pains."

By *Douglas F. Reilly*
General Manager, Vice President
Buck Printing Co., Boston

IF OUR industry could be summed up in two words "growing pains" would be very descriptive of our present situation. I am sure all of you have heard that a reporter must answer five questions to write a successful story, namely, Who, When, Where, What and Why? These same five questions and their answers will form the basis of this discussion.

First, *why* are we in this situation of experiencing growing pains? I think that the underlying reason is that printing management has long been impatient with the snail's progress being made by other sections of the graphic arts. Look at the basic equipment used in letterpress printing. It is essentially the same as it was 25 to 50 years ago. Take a look at the hand-fed job press which is still important in many small shops and you can go back even further than 50 years.

A two-color flat bed would turn out 1400 sheets an hour 25 years ago and the modern version of this press will do extremely well to produce over 2000 sheets consistently. Because Buck Printing Co. is a combination shop, we have an excellent chance to compare production figures on a yearly basis. When I look at a 25 x 38″ two-color letterpress struggling manfully to average 2100 sheets an hour and I compare this with an offset two-color press of the same size that can average at least twice as many and in quite a few cases two and a half times as many sheets an hour, it isn't too hard to figure where to place your bets.

From a talk delivered before September meeting of the Boston Litho Club.

Can't Afford Smugness

However, I would like to issue a warning to some who sit back smugly and assume that this is a one-way street. There are some very interesting developments under way that will radically change this picture in the next five years. We are at present on top of the pile but we better not get overconfident or we'll lose our competitive edge. A new rotary letterpress constructed so that the plates transfer ink to a rubber blanket cylinder and then to the paper will give the letterpress printer a powerful foot inside the door, printing fine screen halftone work that will seriously challenge offset in speed and quality.

One of Satchel Paige's rules for living is: "Never look back over your shoulder, some thing may be gaining on you." That may be okay for a baseball player but it is a disastrous rule as far as the lithographer is concerned. If you don't believe me, turn quickly and see what the rotogravure, flexographic and screen process methods are doing.

Just recently we have combined the screen process method of printing with the speed and register of a Miller Simplex letterpress. We have also been experimenting with dry offset using basically letterpress plates on an offset press. Rotogravure has made substantial inroads into long run work that was previously produced by offset.

There is a definite trend toward picking out the best features of two or more processes and combining them into a new method which will reduce costs by raising production and quality standards. To quote the Bible, "Pride cometh before a fall." Let us not get so proud that we fall on our respective and collective kissers!

Another fundamental reason for our present situation is the pentup demand for printing after the war. The need for more printing is being increased by the demand for more color. Color movies, color television and extensive use of color in magazines have whetted the public's appetite for natural and lifelike reproduction. Recently, the president of a mail order business told me his sales had trebled after introduction of full color lithography in his mailing pieces. Other fields, such as school books, greeting cards and displays, are constantly demanding color to enable them to gain a selling edge on their competitors.

More Color Presses

This demand has been instrumental in the replacement of one-color presses with two-color models. Four-color models are gradually being added to supplement older two-

Do About Litho's Growing Pains?

gives his blunt answers on labor and management problems

color presses. Another factor coupled with this has been the amazing growth of the offset process and the grudging acceptance by barnacle encrusted die-hards that maybe there was something to this offset reproduction. I use the word "grudging" because the biggest obstacle to accepance by the buyer of printing has been our own product. Many firms rushed into offset because the big type said, "there is no plate cost." Unfortunately, the bi-focals needed a little adjustment or complete replacement for the little type told them, "it is a chemically based industry so you'll need to buy aspirins in the super economy carload size."

Many tried to adapt letterpress principles with the result that manpower was not fully trained. In desperation they shoved work into the customer's hands that would have served far more efficient purposes in a backhouse in Vermont!

Buck salesmen have had to vault over the wall of prejudice erected by the buyers of printing as a result of their early experiences with planography and offset. This wall has been lowered by the raising of quality standards by lithographers themselves. But there is still a considerable group of lithographers turning out such poor quality work that it gives a man with a letterpress prejudice a strong argument to avoid offset.

However, the picture is considerably brighter today through the combined efforts of ink, paper, roller, blanket and press manufacturers who have spent many millions in research and development. It finally has sunk into some management heads that if you are going into offset it's like getting married—it isn't the cost of the license; it's the upkeep that is rough.

Who Is Responsible?

Let me ask the second question—*who* is responsible for this state of affairs? Realistically we all share the blame. We could have had more cooperation and understanding from labor circles. Many of the unions in the graphic arts, having had a taste of war time induced shortage of labor, have taken the position that "we never had it so good." Their leaders are anxious to maintain this situation and some even inquire as to how much premium the employer is prepared to pay. Some even go so far as to suggest that if the company were to pay "x" cents per hour they could lure the man away from his present employer.

On the other hand, some of the unions have started a realistic apprentice program and are working on a joint basis with management to solve this ever-increasing problem. These unions are aware of their responsibility to see that contracts are not a one-way street. To quote one of the better business services, "business generally foresees a possible labor shortage over the next 10 to 20 years." They say productivity must rise to meet demands of our expanding population.

If the employer has faith in the future to go into hock for the purchase of new equipment, we must lift from management's shoulders the millstones of featherbedding and stupid jurisdictional practices that supposedly "guarantee work for our members." In the graphic arts there is no such thing as a guarantee. Research projects are being rushed to circumvent these restrictive practices. Remember, you may slow progress down, but you can't stop it!

Right after the war we worked out a cooperative program for training veterans and for a while it looked as if we had taken a real step forward. Then employers objected to training beyond the scope of work in their own shops, which resulted in men who were only partially trained. Some of the employers who wept the largest tears at that time are now grumbling the loudest about the shortage of trained men. When the shortage became acute, employers resorted to pirating men from one another, thereby throwing the whole labor structure out of alignment.

Some of these "Johnny-come-latelies" have found themselves possessors of large and involved orders but without the trained personnel to turn out the work. It's easy for them to solve the lack of personnel by one of two methods: first, by offering everything but the kitchen sink in order to make a man unhappy with his present employer or second, by paying a premium hourly wage for overtime work long enough to get

the required job out. By no means is this practice limited to newer lithographic plants.

We have not touched upon the dandy little problem put in our laps by some of the supply men. A few of the equipment men seem to be operating on the theory that "a dollar a day keeps the finance company away." They sell equipment on such favorable terms that sometimes it makes a man, who meets his financial obligations squarely and on time, wonder whether or not he has "a hole in the head." We know of some few supply houses that will continually sell to bad risks, thereby enabling the marginal plant to undercut the legitimate company.

The third question is: *When* are we going to get smart? By "we" in this question I mean the industry as a whole. There are indications that this is gradually coming about. First, some segments of the industry are beginning to realize that there are definite benefits to all by cooperating. The Graphic Arts Institute of New England has been spearheading a drive to increase cooperation among printers and lithographers. By working together we find out that the other fellow's problems are basically the same as ours. Maybe we could convince the average skeptical printer that his future efforts should not be devoted to plunging the competitive dagger into another's back. Instead let us take the constructive road and spend the same energy and thought in solving our common long-range problems.

What Are the Problems?

The fourth question is: *What* are the long-range problems directly ahead of us? One problem is getting the quality of manpower that will be needed for future expansion. What are we doing to sell the advantages of the lithographing and printing business as a career to young Americans? I admit that we don't have the glamour of the airlines or electronics. However, we don't have to apologize for the hours, working conditions or pay scales in the graphic arts today. We need intelligent boys to come into the industry right now, and as the technology increases in difficulty, we are going to wake up to the fact that "just any kid" will not do as suitable material for future training. How many of you within the last year have seen a smart, keen fellow who has a head on his shoulders and tried to sell him on the graphic arts?

Another area in which we have a problem is in the establishment of a coordinated training program in which men could get training "off the job." One union in Boston has set up such a program together with the state department of education and the employers. The ironic part of the situation is that this union is supposedly not "too progressive" but in its deeds it is ahead of its time.

How many new ideas have you tried out in the past year?

Labor Relations

The most formidable problem is that of relations with the working force. It is a well-recognized fact that labor accounts for nearly 50 cents of the employer's dollar. The day of shrugging this responsibility off with a "let George do it" attitude is passing. We must learn that labor and management alike are in the same boat and the only way to get into port safely is by each group pulling its own car. For many years past there were as many contracts and varying conditions as there were lithographic firms. Gradually this condition has changed until two years ago, most of the major companies signed the first area contract with the Amalgamated. This contract has tended to standardize conditions and interpretations within the area. It has been a large step forward in cooperation and understanding.

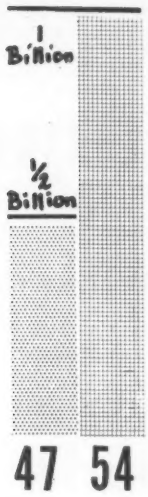
The individual worker must be told that he is important and that he must live under a contract which will protect both his rights and the rights of the employer. There have been some isolated cases in the past where men have placed their union contracts in jeopardy because they wanted to have independent action outside the contract and not take advantage of its procedures to settle disagreements.

Where Do We Go?

The last question is: *Where* do we go from here? Leaving the equipment and supply men out of this question for the moment, if only 30 percent of the litho industry would actively do something about this, the situation would be changed greatly. The natural question is, "What can I do?" If you are a part of management, you can start working on the boss to participate in a training program that we all hope will come into being in the not too distant future. If you are a union man, chew the ear off your shop steward, talk to council board representatives and to union officials, making it plain to them that you want this program and you think the union should participate. If you are a foreman or a supervisor, you may be asked to teach a course. You can help on a daily basis by more thoroughly instructing men so they may be upgraded. Don't forget the young fellows are the craftsmen of tomorrow. Your equipment and supply men will be called upon to help out by providing equipment and supplies to get the proposed training facility started.

Finally, everyone can take a good long look at his own performance on the job, whatever his job may be. With a decreasing work week we all have to do our jobs better. This applies to top management as well as to floor sweepers. We, in top management, like to think that all the changes should come in the shop. Ask yourself this: Can I learn something from that platemaker over there, or, was that suggestion that the cameraman made the other day given a fair trial? Is it possible that the foreman's idea was better than mine? Finally, and most important, how many new ideas have you *actually tried out* in the last year?★

Litho Hits the $ BILLION Mark



LITHOGRAPHY just about hit the billion mark in 1954. Final confirmation of that widespread industry assumption came as this issue of ML went to press. It is contained in the advance report of the 1954 Census of Manufactures for the printing industry.

According to the report (*Series MC-27-2, 10 cents from the Bureau of the Census, U.S. Dept. of Commerce*), the value of receipts for lithography in 1954 was $999,112,000, more than double the $485,081,000 totaled in 1947. That represents a gain in seven years of approximately 106 per cent.

There were other gains in letterpress and gravure, which are combined in the census figures under "Commercial Printing" and are difficult to separate exactly, because some categories are combined to avoid disclosure of the volume of individual plants. Commercial printing jumped from $1,503,729,000 in 1947 to $2,157,278,000 two years ago. That is a gain of approximately 43 per cent.

In another breakdown, "Value Added by Manufacture," there were similar gains. (This term refers to value of shipments *less* cost of materials, supplies, fuel, electric energy and contract work.) Lithography increased from $314,132,000 in '47 to $578,883,000 in '54. Commercial printing also gained, as shown in the accompanying table.

Offset made its gains in almost every type of work, and in every area but one in the United States. Biggest gains by type of work, an examination of the figures reveals, were in newspapers, magazines and periodicals, catalogs and directories, and business forms. Gains were registered also in labels and wrappers, calendars and calendar pads, and other types of work.

Regionally, the biggest gains in the seven-year period, as far as percentages are concerned, were made in the South Atlantic, Central and Western states, based on the figures for value added by manufacture. Only in the West North Central area was there a slight drop, despite big growth in Missouri.

Actually, most observers agree, the lithographic industry is well over the billion mark for value of receipts. The higher figure is reckoned by adding a good portion of the figure for greeting cards, which increased from $129,267,000 to $217,501,000. An official of the Greeting Card Publishers Association told ML that litho is responsible for an estimated 85 to 90 per cent of the greeting card business. Using the lower percentage as a conservative guess, adds approximately $180 million to the litho figure, giving a new total in the neighborhood of $1,180,000,000.

The one drop in kind of work done by offset was decalcomanias, where the figure for receipts dropped from $17,199,000 to $11,339,000 in 1954. It is apparent from a quick look at the figures that most of this business has gone to silk screen, which shows a gain from $1,495,000 to $11,201,000.

More detailed figures for the printing industry will appear in Census Bulletin MC-27B, which will be published and offered for sale at a later date by the Superintendent of Documents, U.S. Government Printing Office. ★

1947	*Value Receipts*	*Employees*	*Value Added*	1954	*Value Receipts*	*Employees*	*Value Added*
COMMERCIAL PRINTING	$1,503,729,000	191,719	$970,291,000	$2,157,278,000		200,233	$1,357,820,000
LITHOGRAPHING	485,081,000	52,408	314,132,000	999,112,000		77,717	578,883,000
GREETING CARDS	129,267,000	18,053	81,051,000	217,501,000		21,347	131,343,000

Summary of Small Offset

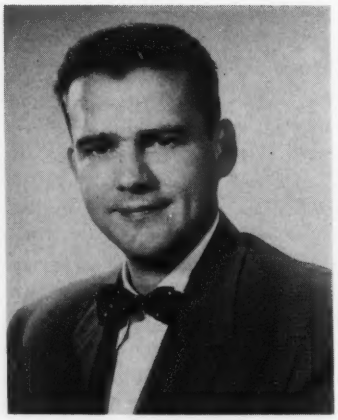
● *Multilith* ● *Davidson Dual* ● *A. B. Dick* ● *ATF*

By *James S. Wilkinson*
Lithographic Consultant

DURING the past 10 or more years the apparent emphasis, in the lithographic equipment field, has been on ever larger and larger presses and on more and more color units. Lithographers and their suppliers, undoubtedly, have stressed this trend for sound economic and business reasons. However, the demand for small lithographic equipment meanwhile has grown to impressive proportions — no doubt partially stimulated by this very trend to larger equipment by commercial lithographers.

Generally termed "offset duplicating equipment." and considerably underrated in the past by many lithographers, this particular type of reproduction equipment has been increasingly adopted by various branches of the industry. Among those who have discovered the many advantages offered by these offset duplicating machines are small, newly established lithographic plants, letterpress printers adding offset, larger color lithographers in need of more realistic proofs and an impressive number of general business firms operating so-called "captive" printing plants.

Sparking the ever-increasing demand, the manufacturers of this equipment have improved and perfected their machines to the point where they are capable of producing highly acceptable printing on a sound and economical basis. Today, this "little" business is recognized — at least by graphic arts suppliers — as the multi-million dollar "big" business that it has become. This fact is dramatically highlighted by the recent entry into the small-press field of both the Harris and the Miehle companies.



James S. Wilkinson

For the past several years, however, the realization of the market potential has been strongly in evidence at the annual National Business Show, where more and larger exhibits have been devoted to offset reproduction equipment of this type. Attendance surveys have indicated that over 55 percent of the visitors to that show had an immediate interest in, and a need for, copying and reproduction equipment and supplies.

Further evidence of the size of the market has come from major suppliers of paper, who have built a lucrative new business in the sale of cut and packaged small-size reams.

It has recently been estimated that there are well over 90,000 offset duplicators in daily use throughout the country, and that there are approximately 2,000 "captive" plants within 50 miles of New York City.

In examining the reasons for the great interest in this type of offset equipment, we find a variety of motivations depending upon the type of plant operated by the prospective buyer.

Common to all, however, are the many advantages in terms of productive ability, low initial investment, a broad selection of types of machines designed to meet a variety of needs, and ease and economy of operation.

Mechanically, this equipment has been developed and improved to reproduce high-quality work involving solids, halftones and close register color work. Inking and dampening systems have been upgraded toward large-press standards. Feeding and register mechanisms have been improved so that process-color register is no problem. Designers have stressed such important factors as quick plate-changing devices, quick and easy wash-up, and simplicity of adjustment for proper pressures and image position.

Short Make-Ready

The ability to get a machine producing promptly each morning with a relatively short "make-ready" is an important consideration for printers operating under present-day conditions.

Such factors also mean that the small press will produce to within a few minutes of the "lunch break" and will still be going until shortly before quitting time. Users report that, on many types of jobs, they often change plates and are running on the next

From an address delivered at the 24th annual convention of the NAPL, Hotel Commodore, New York, N. Y., September 20, 1956.

Duplicators and Presses

Green Hornet • *Whitin Masterlith* • *Miehle Lithoprint* • *Harris*

form within five or six minutes. These factors all add up to a high percentage of daily productive running time.

Other interesting and profitable factors incorporated in these small machines are the relative ease with which one may change from light-weight to heavy-weight paper without complex time-consuming adjustment.

Also, operators with a bare minimum of experience can readily change from one type of plate to another with little or no fuss. I have seen very inexperienced men switch — with no loss of time — from paper plates to zinc, to aluminum; then to plastic throughout the course of a day and produce equally good quality from each. This has been accomplished with no change of fountain solution or other factors sometimes considered necessary when changing from one kind of plate to another kind.

Small commercial lithographers all over the country have found from experience that when they are equipped with these small presses, they have been able to build a very satisfactory and profitable volume. There is a great demand in this printing category for so-called "same-day" as well as "overnight" service. Short make-ready time, combined with the capacity to convert "copy" to a finished plate in a matter of 10 or 15 minutes, enables such printers to satisfy this "fast job" demand.

Experience has shown that they can accept orders for almost any type of offset reproduction work and deliver a quality product in a minimum of time. This ability to cover a wide range of requirements builds a sound customer-printer relationship and reduces competition to a minimum.

These requirements may extend from a few copies of a letter to 10,000 or more copies of a mailing piece, as well as to envelopes, announcements, tickets, labels, cards, folders and to multi-color advertising material.

Reports from plants so equipped show that in some cases as much as 75 percent of the total volume is devoted to two-color work. One plant found that color work for advertising agencies was its best market; another specializes in proving four-color separations. The production now of three-color process, by the use of the Eastman three-color system, has proved itself to be sound business with these small offset machines.

For those who are planning to go into business for the first time, the relative low cost of these small efficient machines and necessary auxiliary equipment opens the door to a sound beginning with a nominal capital investment. The ability to meet a variety of job requirements on a quick delivery basis also enables the new business to attract the necessary customers in growing numbers.

Letterpress printers interested in adding offset equipment to their plant find that, as an initial installation, these small machines offer many advantages. The low investment necessary enables them to equip themselves to develop new offset business, or to convert existing work to offset, with a minimum of capital risk. The relative simplicity of operation of the presses enables them, in a minimum of time, to train new operators or to adapt their letterpress personnel to lithographic methods. The latest methods of platemaking associated with these presses greatly reduce the complications of incorporating the new small-press process with their existing processes.

Established lithographic plants operating larger equipment have found that, in many cases, these smaller presses are also a good investment as proving presses for color work. Often too, their customers may require a few hundred advance copies of a large color-job for special purposes and these can be quickly and economically produced on a small press. Another advantage is the ability to accommodate the small-job needs of a large client rather than risking the loss of his future work by referring him to another printer.

Captive Plant

The "captive" printing plant has probably been responsible, more than any other factor, for stimulating much of the development and research from which the many improvements of equipment and methods in this field have resulted. Although these "captive" plants probably purchase less than half of this type of equipment that is sold, the manufacturers of presses, preparatory equipment, plates and platemaking chemicals, recognized the fact that in order to secure this market, it would be necessary to insure simplicity of operation and to develop low-cost, non-technical production methods.

This development effort by equipment manufacturers, plus the fact that in many instances printing buyers found themselves unable to obtain the service that they needed from

commercial printers, has resulted in a tremendous growth in the number and size of the "captive" plants in operation today.

What is the cause and effect of this trend among many general business firms to operate their own reproduction facilities? Commercial printers should pause and give some serious consideration to this question!

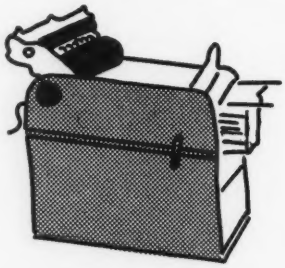
Naturally, some of the work produced in these "captive" plants has never been available to commercial printers and, perhaps, a large part of what has been lost can never be recovered. However, with the constantly increasing demand for printed matter, it would be well for printers to equip themselves so they could at least get the maximum amount of the presently available work of such firms.

It is interesting to note that a great many of the companies operating "captive" printing plants claim that their delivery needs prompted the purchase of their own printing equipment. They were not motivated by the idea of cutting costs! Initially, the equipment was purchased to provide quick reproduction of small reports and of office and company forms. Their larger printing requirements were still purchased from commercial printing suppliers.

However, with the development of easily operated presses and simple platemaking methods, these firms gradually began to do more and more of their own work. A review of available reports on this situation reveals that many of these companies are now producing most, if not all, of their printing needs. It is not common today among many "captive" plants to find an annual production of 10 to 20 million impressions. Included are items such as printed stationery, charts, operating manuals, sales-promotion pieces and even multicolor advertising requirements.

A survey of the types of press equipment offered to the prospective buyer reveals a broad selection of versatile presses in a range of sizes suited to many needs. Some of these machines are capable of producing offset, letterpress and rubber-plate printing on a quickly interchangeable basis. Manufacturers of auxiliary equipment, such as cold-type, platemaking equipment and finishing machinery have kept pace to further improve the potential of this equipment. It is impossible to cover every phase of the developments and to include all types of such products here. Therefore, with apologies to those producers that I may not mention, permit me to describe a reasonable number of the presses and supplemental products offered by the major manufacturers.

In the field generally referred to as the "duplicator field," we find the



Multilith line, manufactured by the Addressograph Multilith Co.; the Davidsons, manufactured by the Davidson Division of the Mergenthaler Linotype Co.; the A. B. Dick Co. with its 11 x 17″ Model 350; and the Ditto Co. which recently entered this field with its Ditto Offset Duplicator Model L-10, specifically designed for office use. The three major makers of large offset presses, A. T. F., Harris and Miehle now offer highly developed presses in the 14 x 20″ size.

Multilith

The Addressograph Multilith Co. currently offers the broadest variety of models. In terms of numbers, it offers seven presses designed to cover a wide range of needs and economic circumstances. Three of these are primarily designed for office use to meet general duplicating and "system" requirements. These presses are generally hand fed and are capable of running sheet sizes from 3 x 3½″ to 9 x 14″ on stocks ranging from 16-lb. to postcard weights. The remaining four models are of greater interest to commercial printers due to their broader capabilities and automatic feeders.

Multilith Model 750, recommended for general duplicating, has a feeder capacity of 1,000 sheets and a maximum speed of 5,200 impressions per hour. Sheet sizes from 3 x 5″ to 9¾ x 14″ are accomodated in weights from 16-lb. bond to 110-lb. postcard.

Multilith Model 1250 is a highly developed machine capable of fast and economical production of quality type lithography on all kinds of work — black and white or color work. It is equipped with an automatic feeder with a 5,000-sheet capacity and a variable-speed drive to produce from 3,000 to 6,000 sheets per hour. Designed for speed and for "quality" work, this Model 1250 features quick-change clamps, easily controlled cylinder pressures and excellent register control. It can be equipped with numbering and perforating devices which will operate simultaneously with the reproduction unit. Facsimile signature plates can be attached to print a signature in a second color simultaneously with the textmatter of a letter. Paper size can be run from 3 x 5″ to 9¾ x 14″ in weights ranging from 13-lb. bond to 140-lb. index stock.

Multilith Model 1275 is a tandem press with all of the features of the last mentioned Model 1250, plus the advantage of running two images at once; two colors on the same side of the sheet or a different color on each side of the sheet — or the same color on both sides.

Multilith Model 2066 is a 14 x 20″ press. However, it can be equipped with 17″ Cylinders to increase maximum sheet size to 17 x 20″. It has an automatic-feeder capacity of 5,000 sheets with a speed of 5,200 impressions per hour and it handles paper weights from 16-lb. bond to 3-ply bristol. This press is well equipped to produce a broad range of high-grade lithography.

'Davidson Dual'

The Davidson Division of the Mergenthaler Linotype Company has concentrated on the development of a line of presses known as the "Davidson Duals," which are remarkable for their versatility in producing either relief or offset — both wet and dry — or in simultaneous printing by both

processes. With auxiliary attachments, these Davidson machines can print from offset plates of all kinds; also from Davidson type, Linotype slugs, rubber plates and from embossing plates. They will also imprint, number, and perforate simultaneously with the printing operation. The "Davidson Duals" are offered in four models, which I will now describe, to cover a wide range of requirements.

Davidson Model 241, the least expensive machine of the group, features an automatic feeder with a 5,000-sheet capacity. It handles paper sizes from 3 x 5″ to 10 x 14″ in weights from onionskin to 3-ply bristolboard and it will also accommodate envelopes. A variable-speed drive ranging from 3,600 to 6,000 impressions per hour is incorporated. Operating on the Davidson two-cylinder principle, it is capable of printing two sides of a sheet at once or of printing one side by offset and the other side by direct lithography. It can combine "dry offset" with embossing simultaneously and it can "blind emboss" without printing if desired. With a quick cylinder change, it will print via the relief process using Davidson type or brass or sticky-backed rubber plates. Numbering can be done horizontally or vertically — or both ways at once with positive control. Numbers will not advance unless a sheet is actually fed and numbered. Perforating, numbering and imprinting can be done simultaneously.

Davidson Model 251, a slightly more expensive unit than the Davidson 241, is similar to that model with minor refinements.

Davidson Model 242 offers the same versatility as the two last mentioned machines, plus refinements in ease of operation, such as push-button switches, automatic blanket-washing equipment and advanced-feeding controls.

Davidson Model 233 is a 14 x 17″ press embodying all of the basic features of the 10 x 14″ models. It handles sheet sizes from 4 x 6″ to 14 x 17½″ and has a miximum printing area of 13 x 17″. Along with the other models, it is designed for simple adjustment, quick "make-readies" and easy operation. These Davidson machines are all capable of producing top quality printing in single-color or multi-color — efficiently and economically.

A. B. Dick

The A. B. Dick Model 350 is an 11 x 17″ machine equipped with an automatic feeder and has a 5,000-sheet capacity. It features simple water control, image-position adjustment without the use of tools. No adjustment is required for differences in paper weights. It operates at speeds up to 9,000 sheets per hour.

Whitin Masterlith

The most recent entrant in the duplicating-machine field is the Whitin Masterlith Duplicator which is produced by the Whitin Machine Works — a veteran of 125 years in the precision textile-machine industry. Built on sound and established principles, it is designed to produce efficiently with a minimum of mechanical complications. It features guides, joggers and sheet separators that are adjustable while the machine is running. No tools are required to make normal adjustments. It has accurate sheet-register controls and improvements have been made in dampening and inking mechanisms. It handles sheet sizes from 3 x 3″ to 11 x 15½″ in weights ranging from 11-lb manifold to 2-ply card stock. The speed range is from 3,200 to 7,200 impressions per hour.

ATF 'Green Hornet'

American Type Founders has long favored the 14 x 20″ size as a useful and productive commercial unit. Through 15 years of development, it has produced a machine capable of fast high-quality reproduction, with quick "make-readies," accurate register and with good ink and water control. The latest available models operate at speeds from 3,200 to 5,500 impressions per hour controlled by a "stepless" variable-speed adjustment. Sheet sizes can be run from 8 x 10″ to 14 x 20″ on a broad range of papers from 9-lb. onionskin to 4-ply bristol.

More recently, American Type Founders introduced a press in the size under discussion, but designed for top speeds — the "Green Hornet" 11½″ x 17½″. Feeding from rolls, it prints either two colors on one side or one color on each side of the sheet. It delivers cut sheets at speeds up to 25,000 per hour, and, when equipped with slitting devices, will deliver up to 50,000 8½ x 11″ units per hour. It will efficiently print uncoated papers ranging from lightweight bonds to 80-lb. offset. Stocks heavier than 80-lb. can be run when printing one side only. The delivery system is so arranged that it is not necessary to stop for unloading. Reloading can be accomplished without rethreading, simply by pasting one roll to the next. No special plates are necessary. Standard types of plates, such as paper, aluminum, zinc, presensitized, etc., can be used. Sheet register is adjustable while running both sideways and circumferentially. "Make-ready" is remarkably fast so that short runs can be economically handled.

Miehle Lithoprint

The Miehle Company features the "Lithoprint 17" as its contribution to this size field. A precision press designed for economical operation, it incorporates fast running speeds, quick "make-readies," rapid plate mounting and easily adjusted controls. An unusual feature of this press is the water-control system that eliminates dampening rollers. The ink rollers simultaneously supply both ink and water to the plate in balanced proportions. Sheet sizes range from 14⅛ x 6¾″ to 14 x 20″. Maximum speed is 5,000 impression per hour.

Harris 14 x 20″

The Harris Company recently entered the smaller-press field with a 14 x 20″ model. At the time of its introduction, their Ren R. Perry remarked that offset lithography is now growing faster than during its much-publicized surge of five or ten years ago. He said: "changing markets for commercial printing, plus new techniques and new equipment, indicate a period of sound growth ahead for progressive, small printing plants." Features of this 14 x 20″ Harris machine include speeds up to 7,000

(*Continued on Page* 149)

Questions and Answers from NAPL Technical Session

FOLLOWING are abstracts from the stenotyped report of the Saturday technical session at the National Association of Photo-Lithographers convention in New York. Panel members were as follows:

PRESIDING: *William J. Stevens,* assistant manager, Eastern Offset Sales, Miehle Printing Press & Mfg. Co.; TECHNICAL: *Michael H. Bruno,* research manager, Lithographic Technical Foundation, Inc.; PRESS: *Joseph B. Medio,* presroom superintendent Brett Lithographing Company; FILM: *Harold Potts,* technical representative, graphic reproduction sales, sensitized goods sales division, Eastman Kodak, Co.; PAPER: *A. P. Reynolds,* superintendent printing-testing department, S. D. Warren Company; and INK: *Richard H. Scott,* director of communication, Sinclair & Valentine Co.

Recent Improvements in Dampeners?

Q: Are there any improvements in dampening systems that can be reported?

Bruno: There is a lot of work of course, going on in dampening. I don't believe that there are any actual finished developments in the studies that were going on last year that can be reported. But perhaps I can give a progress report of some of the things that are going on.

A great deal of work is still being done on spray dampeners. We have discontinued the work that the Foundation was doing on sprays but, judging by the number of patents that have been issued in the last couple of years —even during this past year—there is quite a bit of work being done on spray dampeners. The blowoff system, or the effuser system (also known as the Mullen System) during the past year has been installed on several large presses and is being run now under production conditions. There has always been some question as to whether this equipment would operate on large presses, but it has been on presses up to 58″ now. So the answer to that question will possibly be found within the next year or so.

A great deal of work and improvement has been made in the system in which the water is run directly into the ink. There are three smaller presses now that use that system. A new press came out during the last year on which the dampening roller is in contact with the ink form roller, instead of the plate. They had that system on a press at the old Engineer Reproduction Plant down in Washington. As a matter of fact, they were still running it on the press when I went down there in 1941 on active duty. One of the things that held it up, or one of the troubles with it, was that not all inks behaved properly with the system. There is something about inks, some properties of inks, that are important to whether an ink will emulsify or whether it will carry water properly. In the last year, a lot of work has been done in inks, determining what properties in the inks are important; so that the system now will work under much wider conditions than it did in the past. They are actually doing three-color work with this system and doing some very excellent black and white.

Another system that is gaining in popularity is the use of paper covers. The Foundation has been working on paper covers for, I guess, close to six years. We started out with the idea of using the non-woven fiber, and the old mirror cloth came out. But in the last several years it was found that a parchment paper had some very unusual properties. Parchment paper is practically greaseproof. It will swell in water, but it just doesn't seem to want to wet with grease. The use of parchment paper on rollers is doing quite an excellent job of dampening. The rollers just refuse to wet with grease. As a matter of fact, the greaseproofness of parchment paper has been known for years, because it is the finest butter wrap that we have. Butter just doesn't wet the parchment paper. And when the parchment paper is mounted on a soft rubber base, you can get very fine adjustment to the dampeners to the plate. Also they found only one roller is necessary for dampening, rather than two.

I think a very terrific advantage of this system has been that it has cut down the incidence of hickies and lint, which of course has been a very serious problem in the last few years, since the introduction of, first, the gloss inks, then coated papers. Because of the demand, we're getting the cost of papers down. I think the biggest thing has been the swing over to smooth plates or fine grain plates, which run with much less water, and that creates a greater pull on the paper. We've had a lot more trouble with hickies in such cases. I say that system

shows a great deal of promise. We don't think it's the complete answer to dampening, but it seems to do a better job.

There is another system using paper which has an adhesive backing on it, which can be wrapped onto a rubber roller. That has found its widest application among the metal-decorating people. Another system that's being worked on, at least by one laboratory, is the simplest system of all, in which they try to mix the water right in with the inks, so you have no dampening system at all on the press. That shows some promise too. Again, that is not a new system. It has been used in England and in Europe successfully at times for the past 20 years. But there are some new developments in organic chemicals, microscopic materials, that have regenerated some interest in this system.

At the laboratory, we are still working on this problem of trying to find out just what happens in the dampening operation. We discovered here several years ago that one of the big troubles in dampening was that when you transfer water to the plate, we say that the water should not wet the image areas. Well, actually it does. Water that transfers to the non-printing areas, being water-receptive, just distributes all over the plate. But the water that comes in contact with the image has no place to go, so it breaks up into little droplets, about .001" in diameter. It is these water droplets that give us the trouble with snow-flaking (the salt-and-pepper effect), which give us the trouble of transfer in printing. So we're making a study of these water droplets and just what forms them, and maybe try to find some ways of reducing them.

I think the dampening system which is going to be the successful one in the future is the one that eliminates the formation of these water droplets. I think it's very safe to say here that the days of molleton are numbered, that within the next five or ten years there is going to be another system on the press to do the dampening.

How Do You Keep Dampeners Moist?

Stevens: *Mr. Medio, I know you've had considerable experience with the paper dampeners. There's something I'd like to ask on that. When the dampener is inactive — that is, say, during reloading for five or 10 minutes — is there any method that you use for keeping the moisture in the dampeners? Or can you get by without doing anything?*

Medio: Usually a drop dampener, being molleton, carries sufficient water, and unlike your conventional dampeners, you usually shut that dampener off. But when you are using paper dampeners, you leave your drop dampener continually on, so that it will supply sufficient moisture to the paper for quite a length of time, and that keeps it sufficiently moist so that no harm comes to it.

Stevens: *How about, say, over a luncheon period for 45 minutes. When you come back to the press how do you wet it, just by running the press?*

Medio: There is absolutely no problem there at all. We wet down all plates and drop our dampeners on our plates and that's all there is to it.

Q: Do you find that the harder paper cover has any effect on the life of your plates?

Medio: On the contrary, because the true concentric roller on which the paper is applied requires a very minimum of pressure (actually, there is no pressure but mere contact is necessary) there is less friction, less distortion, less wear on the plate. I think in every respect it should lengthen the life of plates, rather than harm them in any way.

Q: I was wondering about the roll sitting overnight. Is there a shrinkage in the paper that you would be concerned with? What method is used in retaining moisture to prevent the shrinkage?

Medio: We found that there is no need to be concerned about it drying, as long as it is not in motion. It will contract and it will at times pucker and appear to be of no use. However, in wetting it, all of the puckers and wrinkles immediately come out; so that there is really no concern; no harm done to it by drying out.

Q: What is the normal spacing distance of pressure from the roller to your metal? That is, for these paper dampening rollers. How would you determine it?

Medio: We use a point-and-a-half tissue strips, and with dampeners on at the very leading edge of the gripper on the plate. In some instances, there is a slight rise. You must get it set to the lowest point of the leading edge of the plate cylinder. Mere contact is all that is necessary.

Q: What kind of life have you been getting out of paper dampeners? And also, supposing you were to bump that rubber core, can you patch it?

Medio: No, it cannot be repaired. But I have had them run as high as 500,000 impressions. Any mishap with them, any damage done to them whatsoever, means complete failure and the dampener has to be replaced.

What's New On Fountain Solutions?

Q: While we're talking about dampening systems, is there anything new that your panel can give us on some of the new fountain solutions?

Bruno: I think I've said this many times on the panel. We have not been able to do any research on fountain solutions because you really can't tell anything unless you have run about 100,000 impressions with a fountain solution, and it just takes too much time and too much paper. We have been trying to work out accelerated tests for testing fountain solutions, and just in the past year we have designed a special split fountain for one of our presses, on which we expect to do some of this testing. So no real research has been done, as far as I know, in this country on fountain solutions. The British have done some research at their research institute known as PATRA. There they are trying to investigate the effect of each chemical in the fountain solution on the characteristics of the plate. I think that they have come up with what we consider some rather inconclusive results. They have drawn the conclusion that bichromate in the fountain causes a plate to scum. Well, we know darn well that when you've got a scummy plate, bichromate usually helps to clean it up. The thing that has been difficult in

their tests is that they have been investigating these chemicals by themselves and not as combinations. When you get into combinations, the combinations are unlimited.

One thing that has come in recently is an alkaline fountain solution that has stirred up some interest in this country. But as far as I know, no real tests have been made on it. We have a sample at the laboratory and we are playing with it now. As far as fountain solutions are concerned, really, there isn't much that can be said, except that on aluminum plates, with their increased interest and use, many people are trying to use the same fountain solutions that they use on zinc, and some of them don't work as satisfactorily with aluminum.

You have to have some nitrate in the fountain. The oldtimers who used aluminum used practically nothing but zinc nitrate and a little gum. Some of them used zinc nitrate and a little phosphoric. Bichromate seems to help a little bit to keep the press cleaner and also helps to keep some of these smooth plates more open — reverses — especially on bimetal plates. There is little bichromate — but definitely you must have nitrate in there for aluminum.

What Are Plastic Base Inks?

Q: Recently I have heard about so-called plastic base inks. I'm trying to find out if there is any new information on them. Just what are they? Are they really different from our previous inks?

Scott: I think we have to be clear and careful about the use of the word "plastic." We have previously called them synthetic inks. Essentially, they are the same thing. The field of plastics embraces a wide range of resinous materials, compounded in different ways to give different properties — some for gloss, some for binding.

It is a question of improvement rather than radical change. Ink-makers are taking advantage of some of these new resins or plastics to improve the performance characteristics of their inks. In addition, some of these newer materials are adding greatly to the water-repellence of the inks. Another word that is being used today is "gel." We are also beginning to use additives, specifically designed to increase the water-repellence of inks. Many of these materials are in the semi-experimental or semi-pilot-plant stage. Most ink companies, I think you will find, have a line, for example, of gel inks or a line of synthetic inks or plastic inks, whatever you want to call them. These are combination inks. The ink is not synthetic, in the sense that we ordinarily think of the word "synthetic." I think we recognize the fact that the word is widely used and probably identifies these products to the general trade. But these are not synthetic materials.

Essentially, these inks are combinations of the traditional drying oil vehicle inks, to which certain percentages of these resinous materials in various solutions have been added to give the various properties that I mentioned a moment ago — increased gloss, better press performance, better printability, improvement in water-resistance, and the other properties that you're looking for in lithographic inks.

Q: We get a great deal more trouble with stripping on the rollers when we use these synthetic inks. Why?

Scott: Basically because the resinous materials which are used don't have the wettability that the drying oils — linseed oil and the like — have. It is a constant struggle on the part of most ink-makers to keep these formulas in balance. And if they get out of balance with too much synthetic material or resinous material, or the wrong kind for the particular combination, there will definitely be a tendency to reduce the lubrication properties of the ink, which will cause the stripping condition.

I think in general that a tendency to oiliness, with the use of the traditional materials, will help, although again you have to be careful. I couldn't give an answer to the problem of stripping in any particular condition. It may be the result of the entire press operation.

Q: We find that those inks don't seem to grease up the plate as readily at the outset of the run as the old type inks do. Would you expect that?

Scott: Again, it's a question of lubrication. The synthetic inks are not as readily wet out, or they don't cover the image area; they don't follow through the press, as readily as the traditional oil inks. They don't have the oiliness, the lubrication properties, in the press that these traditional materials do.

Q: Would covering the steels in the inking system with copper be a good answer?

Scott: Copper certainly would help, but it may not be the complete answer. I think that it has to be a combination of both. I think most ink-makers are able to work out the problem. It's a question of the balance in the formulation, and it is probably a question of economics too.

Q: I am wondering whether or not all composition rollers that are present in a great deal of the presses throughout the country are always compatible with these new inks with the additives that have been put in. Has that been your experience?

Scott: There is a possibility that they may not be but, generally speaking, most of these inks will perform on general over-all composition of various roller constructions.

Q: Do the new plastic type ink rollers have any merit for pulling dirt off the plate?

Bruno: The reference is probably to the new molded diisocyanide rollers. That is known in Germany as the Artex roller. All I can say is that we have tried one of these rollers on our Inkometer and it was slightly too fast and deformed. But we are trying to get a harder roller produced for that. We have just received a set of these rollers for one of our presses at the laboratory, but we haven't had a chance to run any tests on them yet, so we don't know.

Satisfactory Pick Test for Paper?

Q: What do you consider a satisfactory pick test for offset paper?

(*Continued on Page* 131)



"*Phoenix Books*," new low-priced paperback series produced by the University of Chicago Press this year to cut production costs.

University Uses Offset for Paperback Books

By *H. H. Slawson*
Chicago Correspondent

THE University of Chicago Press is making large use of offset to make economically available to more people the vast stores of scholastic knowledge constantly emanating from the University's laboratories and from the studies of world famed scientists and scholars on the institution's faculties.

Most recent step in this direction was the appearance last February of a series of paperback books, reproducing by photo-offset the complete and exact texts of expensive letterpress volumes, and selling now at modest prices ranging from $1 to $1.75.

Known as the "Phoenix Books" series, a second group of six new titles came out in September, to be followed from time to time, it was announced, by still more of the paperbacks. The University of Chicago Press, it is claimed, is the first among educational institutions to go into this popular, low-price paperback book business.

The original run of each of the first six lithographed reprints was 7,500 copies. A second printing of 5,000 copies already has been made for some of the original six titles. The venture has been made possible, it was stated, solely by using the simple "shoot and run" lithographic reproduction technique.

Offset for Reprints

Most first editions of U. of C. publications have been produced by letterpress, although offset has been used for some new books, particularly if they carried numerous illustrations. When offset was added to the university's printing facilities in 1934, it became the practice to pull reproduction proofs from the letterpress forms, then destroy the plates or type and make succeeding runs by offset.

(A news item in MODERN LITHOGRAPHY for February, 1942, told how it was found to cost less to make negatives and plates from the reproduction proofs than to get out the original type and prepare it for reuse. Savings also were made, it was pointed out, through elimination of charges for proper storage of type. These advantages still hold good at the U. of C. Press.)

Recently the rise in popularity of commercially produced, low-price paperbacks directed attention to possibilities for utilizing offset to expand the university's educational service. The "Phoenix Books" are the result.

In converting from letterpress to offset, a number of "tricks" have been perfected. One of the first Phoenix books, *The Renaissance Philosophy of Man*, was originally a letterpress job. To prepare it for the offset re-

For those who can't afford expensive letterpress books, U. of Chicago turns to litho

print the pages were torn apart and 16-page signatures were laid out in proper form. These were then shot and new plates made from the negatives.

Another volume, *They Wrote On Clay*, was, because of its many illustrations, originally produced by offset. In preparing for the Phoenix edition it was found possible to make plates from contact negatives made from the original negatives.

Still another book, *The Road To Serfdom*, originally was printed letterpress in an odd, oversize format. A second run was made by offset from negatives that were pulled down to make a book of smaller dimensions. Then, for the Phoenix edition, the old offset pages were shot up to the standard pocketbook size adopted for the paperbacks.

Revised Text

Before the printing of the Phoenix edition of *Man and the State*, the author revised his text and the emendations were set in type from which proofs were pulled for paste up on pages of the first edition. These were then shot for offset reproduction. The proofs had been made on the same kind of paper used in the original book so that there were no variations in the impression of the type on the paper and no variations that might have been expected from wear on the original letterpress type can be detected in the paperback offset volume.

For the paperback Phoenix books, Michigan Paper Co.'s 45 lb. Test offset paper is used, while covers are of 65 lb. Jersey plate cover paper. All covers are in three colors by offset with a Lakateen film overcoat. Binding is handled by Rand McNally & Co.'s Conkey division at Hammond, Ind., where the paperbacks are firmly sewed to assure satisfactory long service.

Offset facilities on the third floor of the campus plant at 5750 Ellis Avenue include two ATF Big Chief 22 x 29" presses with complete camera and platemaking equipment. Plates for these presses are made here but, for handling larger forms and long runs, Photopress, Inc. collaborates on a commercial basis in its new plant in suburban Broadview, Ill. Photopress uses its modern high speed presses to run the three-color offset covers and text matter for the Phoenix volumes and other jobs.

Among other offset facilities in the campus plant is an I.B.M. typewriter which is used for composing straight matter. Considerable high class offset color printing is done for inserts in the university's varied publications. Among specialized products is a series of "base maps" used by geographers, but not much other cartographic work is attempted. During the war the voluminous work done for the armed forces included an offset reproduction of an English-Japanese dictionary.

During the University's current drive for $32 million for new buildings, salary raises and other purposes, the offset facilities have come in handy for production of artistically designed and liberally illustrated pamphlets and other promotional material.

Featured in the letterpress operations are complete fonts of many foreign language type faces ranging from Arabic, Coptic or Ethiopic to ancient Egyptian hieroglyphs. To assist compositors, coded keys have been devised which use numbers or other means to identify the strange characters, right down to diphthongs and punctuation marks. These languages are set both by hand and machine.

Great pride is taken in the system developed for composition of lengthy, complicated mathematical equations common in dissertations on astronomy and other scientific subjects.

Letterpress Department

The letterpress department is also interested in getting book prices down to where more people can afford them. The first edition, for example, of a noted product of university scholarship, the *Dictionary of Americanisms*, was issued in two volumes priced at $50 a set. Demand for this distinguished tome, an all-letterpress job, was immense, but many persons balked at that price. The second printing, released early this year, is a one-volume book containing every word in the original two-volume set, but priced at $12.50. This remarkable achievement in combatting inflation was made possible, it was explained, by use of thin paper for the new edition.

University authorities emphasize that the U. of C. Press does not compete with commercial printing enterprises. Soon after William Rainey Harper founded the university, more than 60 years ago, the Press was launched to disseminate information.

Few publishers would venture into handling some of the volumes turned out here. Runs are often restricted to a number merely sufficient to supply libraries and interested scholars. Some archeological publications of the Oriental Institute, for instance, average 300 to 400 copies a run.

One thing endearing the University of Chicago Press to the Chicago graphic arts industry is the slogan "Books From Chicago," which appears on catalogs and price lists. Because these circulate worldwide, the three words are building in foreign cultural circles a highly valuable reputation for city and university.★

QUALITY CONTROL

It can cut spoilage, help estimating, planning and production in your shop

By *Stanley R. Rinehart*

Manager, Printing Division, E. I. du Pont de Nemours & Co., Inc.

A FEW years ago, quality control was looked upon as a burdensome luxury forced on companies doing defense work. The cold hard facts are it was a blessing in disguise. I know of no company efficiently using statistical quality controls as a service tool that feels it can economically do without it.

In time, each of you must practice statistical quality control as an indispensable service tool in your plant. When we started looking for a definition of statistical quality control, we found that it has many meanings; but for the purpose of this exploration, I am thinking of quality control as a service. A successful and effective quality control program is a service to the company in which the program is in operation, to the suppliers of the company, and to the company's customers. This discussion concerns itself with a service performed by a sound program of statistical quality control for the benefit of the company and its customers.

Benefits

If you are interested in gaining recognition by your customers because of your quality uniformity and product assurance level, or the feeling that you know exactly what you have shipped to your customers, then you are definitely interested in statistical quality control. Because, through statistical quality control, you can build high customer confidence in your products, and customer complaints will be few. From our experience, quality control is the best approach available to gain new business and hold repeat business. In addition, it focuses spotlights on weakness in our process.

Those of you who are using statistical quality control have undoubtedly found you don't need to protect your business through the use of



small type on the back side of your quotations and order acknowledgements.

I hope you don't have the idea that a realistic quality control program is a cure-all, although it does have other direct major benefits, such as more willing and contented workmen, and increased profits. A definite decrease of rejections and spoilage is to be expected. It helps in estimating, planning and production, because they all know the quality objective of the company's product and which items are economically undesirable and which operations need to be improved.

It should be understood from the start that quality control is in no way designed to take away or minimize the skill of any employes. It is helpful to them as a service tool to aid in improving their product and their craftsmanship.

Based upon our experience in making our own quality control program effective, we feel that there is too much emphasis placed on the myths of quality control and not enough on the "how-to-do-it". No quality control program will be effective without the sympathetic cooperation of suppliers, sales, production, foremen, operators and, most important of all, management. To be successful, the management part must be emphasized over and over again, because no quality control program will be any more effective than management's attitude toward it.

Since your real quality control success lies in "how-to-do-it", I would like to tell you of some of our experiences.

Basic Concepts of Quality Control

The fundamental concepts of formal or statistical quality control are very simple, or so it seems to me. Dr. Shewhart, the founder of statistical quality control, applied the fundamental conceptions of statistics successfully regardless of whether steel, textiles, catsup, or printing are being produced.

May I warn you, statistics are just as essential to effective quality control as a printing press is to printing. In spite of this, most lithographers have shied from accepting the ideas laid down by Dr. Shewhart. He proved that statistics can separate the feasible from the imaginary variations of any operation of a process; or, saying it another way, help distinguish the *assignable* causes of unsatisfactory quality from the *non-assignable* ones. To get a good understanding of probable product variations, I well develop now for

From a talk given at NAPL convention, Sept. 21, in New York.

your consideration our application of Dr. Shewhart's philosophies.

Definition of Quality Control

From experience, I am sure you will agree on the probability of the flip of a coin. The odds are 1 to 1 for a head or a tail. Also, without question, you will agree that the insurance business succeeds only because of applied statistics. Before attempting to explore allied statistics, however, I will try to define quality as it relates to our objective. In the lithographic business, it is nothing more or less than uniformity of result as it compares to some agreed "OK" or agreed specification.

BENEFITS

- Customer Confidence (Repeat Sales)
- Quality Insurance to Customer and Management
- Improves Product and Craftsmanship of Workmen
- Up Grades Quality Level
- New Sales and Sales Approach
- Decreased Spoilage and Rejections
- Less Customer Complaints

Those of you owning a Cadillac assume it is of better quality than a Ford. If the Cadillac is of better quality than the Ford, it is not because of statistical quality control but because of basic changes in design specifications or agreed requirements.

We are all trying to make our product uniform, even if it is uniformly bad. If we can produce uniformly, then and then only can we modify our process to change its level as we may desire. Therefore, only the variation in our process becomes the object to study, watch, or control.

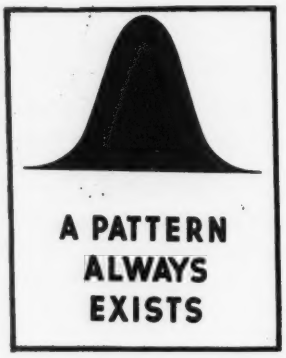
Whenever a printing contract or order is received for a million forms, or for a thousand four-color pages, or anything printed, we have by the approved proof created a criterion or original specification between buyer and seller. We have consistantly asked for "on-the-nose" match or exactly alike reproduction without realizing the simple fact there never have been or ever will be two things alike.

Variation always is present. We have never had an exact reproduction of any "OK'd" sample, nor, as we know by experience, have we ever gotten two press sheets exactly alike.

This variation is everywhere in nature — the pattern of creation seems to be "no two things alike". For example, no two snowflakes, fingerprints, leaves, trees or blades of grass are alike. We first had to accept and understand this basic conception of variation, study it, and use it in our daily operations before we could constructively practice statistical quality control. Any process will fall into a normal pattern of variation.

Because of this pattern of variation, it becomes our responsibility to understand and make use of it if we desire to achieve the most uniform product possible.

For purposes of better understanding, let us redefine our quality level. It is that certain "subjective thing" in the product we aim to supply our customers, or it may be that certain "subjective thing" our customer desires us to have in his job. It is the job of the quality control service tool to inform us when our product is uniformly within the tolerance specification we establish. Quality control statistics do not make the quality level good or bad but indicate how uniform the product's quality is within the given specifications or within the limits of the process employed.



Quality Control Check Points

Perhaps the best place to start quality control is in end product sampling. Samples are taken from the packages of every job passing through our shipping department — 50 for every 1000 are considered good enough as a starter. These end product samples are charted and tabulated to point out the main things wrong with them so that corrective effort could be placed against their causes.

The next place we check is raw material. All paper and ink is examined before it is used — paper, for instance, as to moisture content, or for flatness or the ability of the sheets to meet the customer's requirements, etc. The other major material is ink. Among other things, checking this resulted in our selecting venders whose material causes us the least trouble in processing.

Next, there is in-process control. As an example, we calibrate or tabulate data to a control chart from running press sheets as the jobs are running. The purpose of this is to detect variations from the job level uniformity specified. Quality must be printed into the job. As you well know, it is too late to try to inspect quality into the job after it is finished.

For purposes of simplicity, I have elected to confine this discussion to in-process control of color, although every operation in your lithographic plant is a candidate for in-process control.

Problem of Sampling

Sampling is a method whereby the characteristic of a large quantity of items is estimated from a small number. Small boys have much experience in sampling methods. They regularly sample the cookie jar to find out how good the cookies are. If they have some doubt — and they usually do — as to their opinion of the cookies, they go back and sample more cookies.

Obviously, we can't sample or inspect every sheet of an entire run to learn the variation. At most, we can

VARIATION

No Two Things Exactly Alike

"Two Peas In A Pod"
"Two Snowflakes"
"Identical Twins"
"Two Press Sheets"

look at a very small percentage of the job. Remembering the bad forecast of the *Literary Digest* (in predicting a victory by Landon over Roosevelt in 1936) which was based on poor sampling, we make sure we have a truly representative sampling. From this sampling we find out the variation in the total run. In order to insure our getting this truly representative sampling, time schedules for 15-minute inspection intervals were developed.

Ratings

The ratings used are essentially comparisons. For the purpose of making the ratings, three standards are used:

Color OK or Standard
Maximum Dark Color
Maximum Light Color

1. The color OK represents what the customer wants and expects.
2. The printed sheet with the maximum dark color is the sheet representing the darkest we would allow the color to go and still be acceptable. This is a fence on the dark side of the OK.
3. The printed sheet with the maximum light color is the sheet representing the lightest we would allow the color to go and still be acceptable. This is a fence on the light side of the OK.

Ratings are determined by comparing the sample sheets with the standard or OK. This comparison results in five possible ratings:

1. Acceptable light Color
2. Acceptable Dark Color
3. Standard Color
4. Non-acceptable Light Color
5. Non-acceptable Dark Color

The procedure is as follows:

A. Compare sample color sheet with the color OK. If it is a good match, then the sheet is rated OK.

B. If the sample color sheet is darker than the color OK, it is compared with the maximum dark standard. If the color sheet is found to be no darker than the standard, it is rated acceptable dark. If it is darker, it is rated non-acceptable dark.

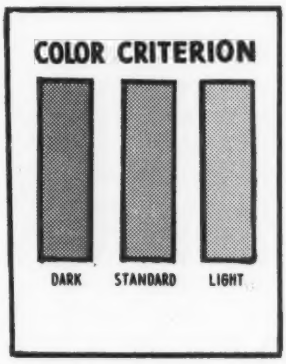
C. If the sample color sheet is lighter than the color OK, it is compared with the maximum light standard. If the color sheet is found to be no lighter than the standard, it is rated acceptable light. If it is lighter, it is rated non-acceptable light.

It should be understood these ratings are actually visual comparison ratings.

Quality Control Charts

The ratings of each signature are charted and posted at the press so that the pressman is immediately informed of the independent inspection result. The charts are prominently displayed at the press for the convenient observation of the pressman, his crew, and his foreman.

These charts graphically show the laws of probability separating imaginary process color variation causes from real process color variation



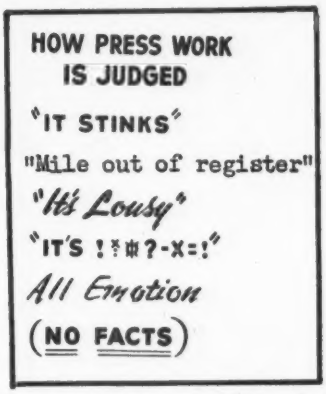
causes. The most important thing we learned from this law of probability is this: *Never try to adjust our process within the normal laws of variation.* To do so merely produces a wider variation. Therefore, we have learned again by experience to be satisfied with the mathematical acceptable variation of the charts. And, believe me, this has given us a more uniform product than we ever had before or can expect to have without statistical quality control.

Results

Although we are neophytes of a year and a half in our program, certain results are already apparent:

1. Ratings given by the inspectors who are not printing craftsmen have been checked and found correct.

2. There is evidence of a general rise in uniformity and of the quality level since the start of the program. This is probably due to the enormous psychological value of charting. We believe this program is a good deal



like the definition of genius which you have often heard, "Genius is 10 percent inspiration and 90 percent perspiration".

We think Statistical Quality Control as it applies to color variation probably is 10 percent science plus 90 percent phychology and common sense. It is simply human nature for anyone to be a little more careful when he is being checked closely. For example, a person who normally drives 5 or 10 miles over the speed limit when road conditions are safe will instinctively slow down to the speed limit if he sees a police car. We have found even the best craftsman, when checked closely, will hold the quality more uniform than when he is not checked.

3. One of the main chores in our program is determining standards to serve as a basis for proper ratings. It is recognized that standards could be so broad as to make all our printing acceptable. Such standards would serve no useful purpose. It a statistical quality control program is to be of value, means must be found for determining realistic standards acceptable to management and the customer. The determination of standards is a problem continually facing us.

As you can well imagine, we have to determine an objective and impartial standard. If readers think this is easy, would any of you like to try

(*Continued on Page* 151)

De Gustibus non est Disputandum

Or, freely translated, "There's no use arguing about tastes."

Joseph Hoover & Sons has made its way for 100 years, letting others argue about tastes while they were content to predict them.

LITHOGRAPHING calendars, in many ways, is a job of the future. First of all, you have to work two and a half years ahead of the time that the consumer receives the product, and secondly, you have to be an awfully good judge of human tastes in order to prepare calendar art that will suit the consumer in all parts of the world.

Joseph Hoover & Sons, 100-year-old Philadelphia lithographers, can justly consider themselves experts in both cases. When MODERN LITHOGRAPHY toured the big litho shop of the company at 49th and Market Sts., Philadelphia, last month, the presses were busy turning out four-color process jobs that will not be seen by the general public until they post their calendars in January, 1958. Even at that, the general air of the press room was one of a litho shop that had to have a job out by 5 that same evening, because this particular period is the climax of preparations for 1958, and a considerable portion of the actual production work on calendars is concentrated in only three or four months.

Predicting Taste

As for the second part of the job, predicting taste, Hoover has had long experience with that and it is very rare that they pull a real blunder and get stuck with an item that just won't sell. In fact, predicting taste isn't really as hard as it might seem, to judge by the comments of the management of this litho shop.

Over lunch at a nearby restaurant, Joseph C. Hoover, grandson of the founder and president of the company, was discussing calendar printing with two other members of the firm, C. S. Sultzer, vice president in charge of sales, and his son, R. L. Sultzer, manager of the creative division.

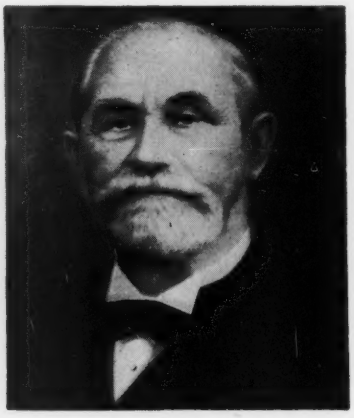
In the words of Mr. Hoover, "It's like a game, trying to keep up with the trends. Some pictures will be hot this year, but next year you won't be able to give them away." Nevertheless taste through the years has been quite predictable and it is Mr. Sultzer's observation that if 10 lithographers or art directors in the calendar business were to make separate selections of 10 acceptable subjects for calendars from a group of 1,000, their choices would be virtually identical.

Favorite Subjects

Favorite calendar subjects at the turn of the century were children and animals, landscapes, seascapes, religious portraits, and pretty girls, and through the years, according to these men who should know, these five subjects will remain the major themes, however drastically the styles of each of the subjects may change. Thus, landscapes have changed from the nostalgic cottages tucked away in the village, to contemporary color paint-



Joseph C. Hoover

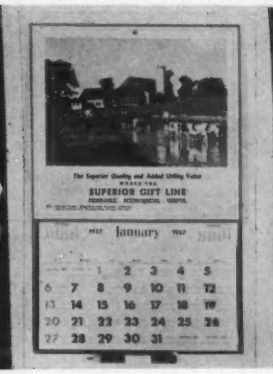


Joseph Hoover



George R. Hoover









ings in the modern American tradition or actual color photographs of representative subjects. And pretty girls have undergone a vast transformation (both physical and artistic) to judge by some samples of calendars from the early 1900's and some from the latest Hoover line. In place of the exotic beauty with the trailing diaphanous gown and sensitive expression poised in front of a pyramid and palm trees, there is a peppy modern American girl in a bikini bathing suit with a beach ball, who is much more representative of the kind of girls you meet (or hope to meet) at any seashore.

Those little cherubs of other days dressed in dutch costumes and holding their favorite cuddly dolls have been replaced by bright youngsters in modern dress, perhaps singing in

(*Continued on Page* 145)













Typical scenes **at Jos. Hoover & Sons Co., Philadelphia calendar lithographers. Several of the prize-winning calendars are shown, along with views of the press department, cutting, gathering, binding, stitching and "tinning" the edges. Earlier this year the company celebrated its 100th anniversary.**



Reuel D. Harmon, Webb Publishing Co., St. Paul, Minn., new president of the Printing Industry of America.

Harmon Elected Head

See Page 99 for new PIA officers

A PROGRAM for top management in the printing and lithographing industry, with attention focused on the profit picture and human relations, got underway in Los Angeles as this issue of MODERN LITHOGRAPHY went to press. The occasion was the 70th annual convention of the Printing Industry of America in the Statler Hotel.

Printers and lithographers from the West Coast, under leadership of the Printing Industry's Association of Los Angeles, were hosts to other industry members from all sections of the United States and Canada. Also present were representatives from the 52 local and state associations affiliated with PIA and from the member-at-large areas.

In its 1955-1956 Ratios Report, PIA found that, of 654 firms reporting, the average profit after taxes for these companies was 3.6 percent. But PIA noted that 151 of the firms, in the higher income bracket, had cleared 7.3 percent profit after income taxes. The big question which PIA has posed to its members is: Why?

As speakers addressed the well attended sessions in Los Angeles Oct. 28-Nov. 2, answers were sought to that big question.

What Influences Profits?

Is it geographical location? Is it letterpress or offset? Is it specialized products? Is it service, or manufacturing- Is it aggressive selling? Is it just better management? Perhaps no one will ever know for sure the magic combination that leads to top profits in graphic arts, but certainly everyone should come a lot closer to the answer in light of the many discussions focused on it at the PIA convention.

Opening the convention was J. R. Jackman, president of PIA, who was scheduled to outline the work which Printing Industry of America has done in undertaking a detailed analysis of industry profits, and explain what PIA hopes to accomplish by having convention sessions devoted to a study of industry profits.

Another talk on profits was to be given by Dr. Henry Bund, vice president and director, division of management methods, Research Institute of America, Inc. Dr. Bund's keynote address was entitled "Profit Potentials You Do Not Control".

Scheduled to be featured at the second general session of the convention was a talk on "The Keys for Better Profits". Peter Becker, Jr., Arrow Service, Washington, D. C., was to present the results of analysis of the information submitted in the 1955-1956 Ratio Study. Mr. Becker was scheduled to reveal the key factors which distinguished the 151 high profit companies from the 654 reporting firms with lower profits. He was

of PIA at Big Los Angeles Convention

expected to analyze the areas where the industry has the greatest potential for improving profits, and his presentation was to be supported by a panel giving specific steps which management can take to better its profit picture.

Tax Reduction

One other talk on the program was to touch on profits. It was a discussion by Frank Corley of the Corley Printing Co., St. Louis, whose topic was "A Proposed Tax Reduction Program".

As much attention was to be given to human relations as was given to profits, conceivably because the management-employe relations picture in any plant can play a large part in determining ultimate profits for the company. This phase of the program was concentrated on the Wednesday afternoon session at which time concurrent meetings of the Master Printers Section of PIA were to be held.

At the MPS section, the general theme of the program was to be "Practical Applications of Sound Human Relations — Today's Key to Printers Profits". In its program, MPS was scheduled to show its open shop members how they can realize better profits in the operation of their businesses through the use of sound human relations techniques.

O. R. Sperry, R. R. Donnelley & Sons Co., was to start off with a talk "Sound Human Relations In An Open Shop". Following was to be a panel discussion on use of MPS services in a company's human relations program.

Human Relations

Two additional case history reports on "How We Profited From Good Human Relations" were to be given by William Kistler, of Kistlers, Denver, and A. J. Baird, Baird-Ward Printing Co., Nashville.

Donald E. Thrush is president of the Master Printers Section.

At the UES section meeting the general theme was to be "Better Labor Relations Based on Understanding", and it was to consist generally of panel discussions with well known members of the industry participating. Among the talks were ones on impact of fringe items, and the outlook on labor relations.

The two sections of PIA with most interest to lithographers, the Rotary Business Forms section, and the Web Offset section, played a smaller part in the convention than usual. The Web Offset executive committee met Oct. 29 and the Rotary Business Forms section met after the convention on Nov. 2nd.

A full social program, including the annual banquet and side trips for ladies, also was on the schedule.★



Walter F. McArdle, who was re-elected president of the Union Employers Section of Printing Industry of America at the Section's annual meeting during PIA's Convention in the Hotel Statler. He is president of the McArdle Printing Company, Inc., Washington, D. C., which he organized in 1947.

Technical

SECTION

Quality of Lithographic Images

Part 2

By *George W. Jorgensen*
Supervisor
Lithographic Technical Foundation

IN LTF's first report on quality (*December*, 1955 *ML*, *page* 56) graininess was described as a subjective impression. "Subjective" is the term used when you talk about a mental impression or a "feeling" that you have when you look at a printed sheet.

We can measure the mental impression of graininess in a general way by looking at different sheets having the same image and deciding which ones are grainier than others.

However, in an organized study of graininess, we want to know more than this. We particularly would like to have a method which will give a numerical value for the graininess of a given sheet. Such a method would allow us to state how much difference there is in the graininess of different sheets—not merely that one is grainier than another.

It is possible to do this using a group of observers and statistical methods. But such methods take a lot of time and are not at all convenient. For this reason it is also desirable to have a method of measuring graininess that does not require human observers. However, to be suitable, such a method should (1) measure in a manner similar to the human visual process and, (2) give values that correlate or correspond closely with those given by human observers. In other words, we would like to have an objective physical method of measuring that gives values which correlate with the subjective impressions of observers.

Reprinted in part, from LTF "Research Process," No. 36.

Subjective vs. Objective

Perhaps an example will make the relationship of subjective and objective measurements clearer. Suppose you have two pans of water having different temperatures. If you touch the water in the pans, your mental impression or "feeling" is that one is warmer than the other. This is *subjective* measurement.

Now, suppose we measure the temperature of the water in the two pans with a thermometer. The thermometer readings are *objective* physical measurements. The higher thermometer reading correlates or corresponds to your mental impression that the water in that pan is warmer.

As you can see, the subjective and the objective measurements are completely different in their nature. However, they do correlate, that is, the difference in temperature measured by the thermometer can be used to predict which pan the observer will say is warmer.

In this study at LTF, we are looking for similar objective physical measuring methods that correlate with mental impressions of printing quality.

When we started this study we knew only in the most general of terms what factors controlled the feeling of "quality" in printing. Our initial work, then, was to try to isolate these factors. As we reported in the previous article, we believe that the main things that affect our mental impression of quality are (1) Interference Patterns like graininess, mottle, and moire, (2) Image Definition and (3) Tone and Color Reproduction.

In our present work at LTF we are trying to develop objective physical measuring methods for these factors. The advantage of having such methods is that we can then measure each factor in a press sheet with no need for a human observer but still use the measurements to predict how the average observer would evaluate the image.

Measurement of Graininess

Before an objective physical measuring method can be developed it is necessary to first have a suitable subjective measuring method. So, in our graininess studies, we first had to see how a group of observers would rank or place a number of samples on a scale of increasing graininess.

We tried several methods of doing this at the lab. The one that was finally selected is called "Pair Comparisons." (1) This is a method of



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combining the evaluations made by a group of observers of the image graininess in a set of press sheets. Briefly, it is a statistical method that gives the most probable numerical response value for the graininess in each sheet.

Fifteen different observers made the comparisons. The sheets were all printed from the same plate having an image of an aerial photograph of a section of Boston. (See Figure 1).

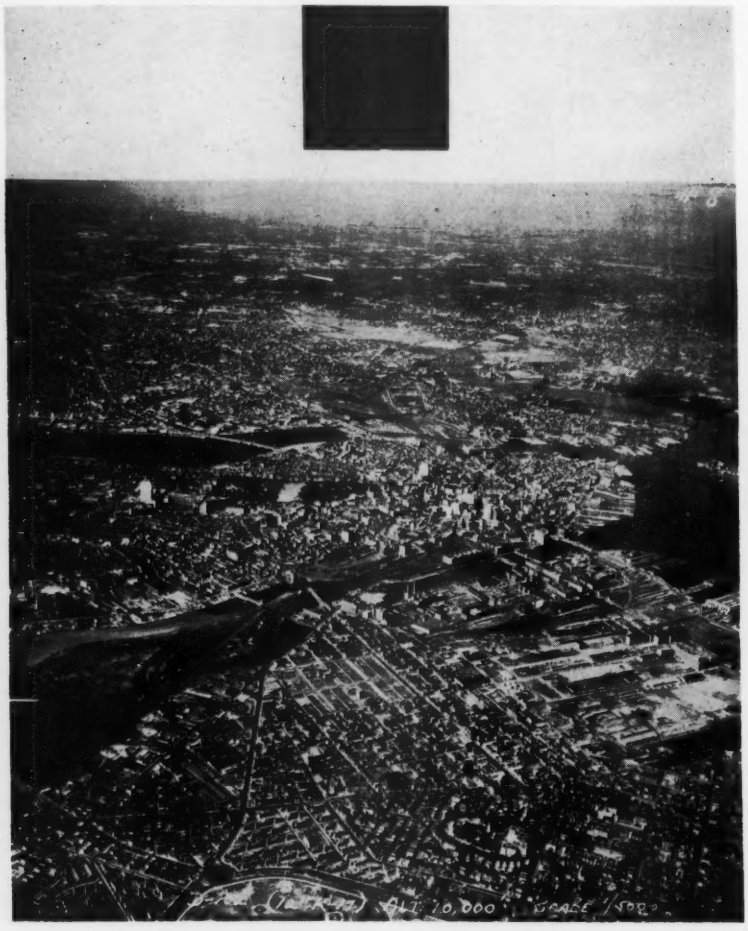
This image was chosen because it is full of fine detail in the houses and buildings and also includes a relatively large area that has no detail (the Charles River and the harbor). These water areas have an average tint value of about 70 per cent.

It was interesting and surprising to see how closely the different observers evaluated graininess. The observers had widely different occupations and backgrounds. They included secretaries, switchboard operators, librarians, research personnel, and experienced practical lithographers. Each was read a brief list of instructions and shown an example of moderate and severe graininess. They then evaluated the test samples. Their evaluations all agreed closely.

This work was the first hurdle—the development of a method of rating samples as they appeared to human observers. The next step was to devise an objective physical measuring method that would give results that correlate with these human judgments. So that we can tell them apart, evaluations made by human observers are called "graininess." Those made by an objective physical method are called "granularity."

When we first tried to measure the granularity of lithographic images, we followed the work of Jones and Higgins of Eastman Kodak. They have done a lot of work on graininess and granularity in photography. (2)

Figure 1. Aerial photo of Boston used in the Pair Comparison method of evaluating.



Jones and Higgins based their values for granularity on the differences in density between adjacent small areas in evenly exposed continuous tone film. We found, however, that this method had to be modified for work with halftone images. With halftones, we found that graininess was always accompanied by differences in the density gradients of adjacent black and white dots. This density gradient is the average rate of change in density while scanning from a white dot to a black dot. It is like a measurement of the average grade of a road going up or downhill. In making these scans, we found that if the density gradient across a series of dots remains constant, you get no sensation of graininess. It is only when the density gradients do not remain constant and vary in a random, nonsymmetrical manner that you become aware of graininess.

This suggested that we might be able to determine the granularity of printed images by (1) scanning across them with a microdensitometer, and (2) determining the variations or the differences between the average density gradients across adjacent black and white dots or across the lines in an even line tint. We went ahead on this basis and started our investigation of various tints, scanning apertures, and methods of processing data. . . .

In some cases, it appears that the best basis for comparing graininess is at equal or fixed density levels rather than at equal tint values. The reason is that one of the most important uses of graininess values is in determining which sheet image will appear less grainy for a given tone reproduction curve. In other words, if we want to print an image having certain densities in each of its areas, we also want to know what combination of platemaking, press, paper and ink variables will produce the least graininess.

The most complete solution for this type of problem is to determine the graininess-density function, that is, the graininess at each density level from highlight to shadow, for each set of variables. A direct comparison

(*Continued on Page* 140)

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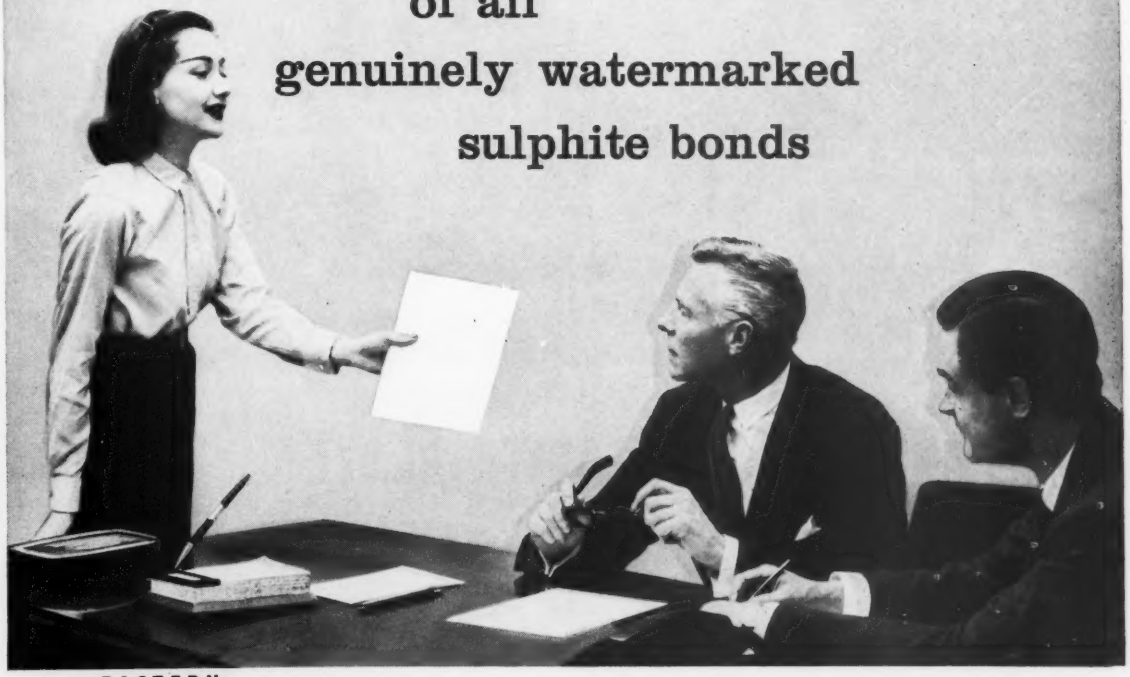
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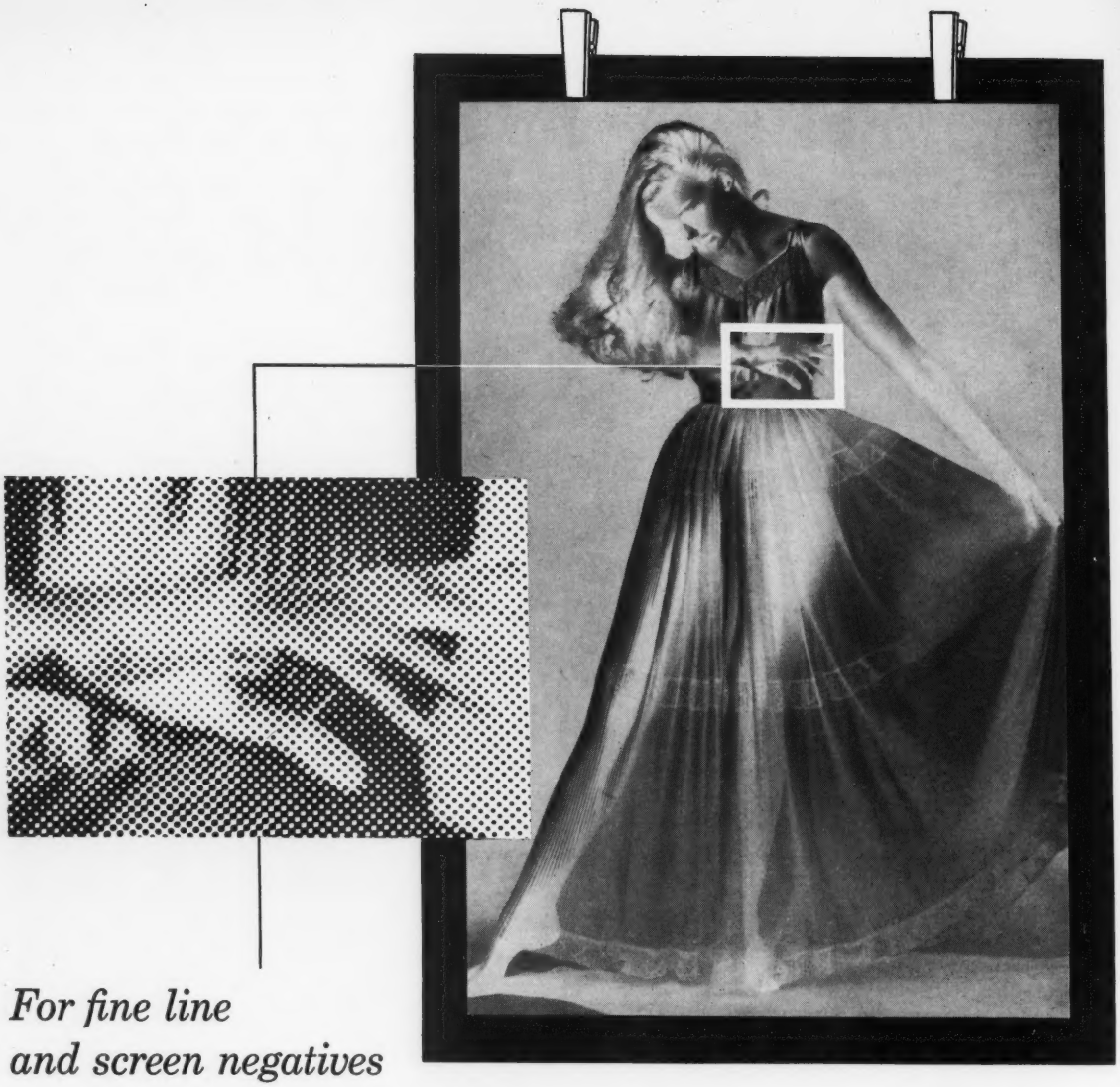
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Technical BRIEFS

Abstracts of Current Literature in the Graphic Arts

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LTF also has mimeographed lists of (1) "Periodicals Abstracted by the Research Department" and (2) "Books of Interest to Lithographers." These are available for twenty-five cents each in coin or U. S. stamps.

Photography, Tone and Color Correction

A Colour Correction Scanner. Gordon S. Allen. *TAGA* 1956, Part A, pp. 29-36 (8 pages). The problem of colour correction is discussed in terms of a number of important requirements, which the design of an optimum Colour Scanner should aim to fulfill. The basic units of which any Colour Scanner is composed are stated, along with some reasons for a particular choice. The performance and operating principles of the Crosfield Colour Scanner are then described. This Scanner is an all electronic system, employing a single scanning source for both colour analysis and image re-synthesis. A single cathode ray tube scans a colour transparency, and produces a set of four, colour and tone corrected, separation negatives at final printing size, i.e., by enlarging or reducing in the scanning process. The same principle is used to scan a set of three uncorrected separation negatives, and produce a set of four, tone and colour corrected separation positives.

Planographic Printing Processes

Chemical Graining. P. H. Margulies. *Modern Lithography* 24, No. 5, May, 1956, pp. 38, 39, 155 (3 pages). The article describes baths and procedures for chemically graining zinc plates. Typical bath contains hydrogen peroxide and sulfuric acid. Trays or tanks can be used and it is claimed, there is no plate size limitation. (The baths and procedures do not appear to be any different from those tried by the Becco representative at the LTF lab in 1954.) No mention is made of difficulties, especially in regard to removing plates after graining and prior to rinsing—i.e., "flashing." We found that the reaction was exothermic and usually required cooling. In platemaking they used a very strong ammonia solution—10 oz. per gallon of water—to develop the plates. If no changes have been made since LTF tested this method of chemically graining plates, the method seems to have little merit.

Electrolytic Graining. *Modern Lithographer & Offset Printer*, Vol. Ll, No. 12, Dec. 1955, p. 21-22 (2 pages). Describes electrolytic graining as "electrically controlled chemical graining, where—by means of an electric current carefully supplied to the surface of the plate in the presence of certain chemicals—the speed and character of the reaction can be regulated." Can grain only aluminum. No formula or procedure given.

A Modified Casein Coating for 300 Line Screen Reproduction on Smooth Grained Litho Plates. William H. Martin. *TAGA* 1956, Part A, pp. 109-115 (7 pages). A commercial brand of lithographic casein is modified by reacting it with glyoxal and by the addition of a solubilizing agent—guanidine carbonate. This coating is mixed with water and ammonium chromate is added as a sensitizing material. The coating is diluted with water to 2°-3° Baumé and is coated on pumice grained metal plates. To meet the specifications of the sponsor* the ingredients of the coating must withstand a temperature of 70°C. for five days and print a 300 line screen for a minimum of 10,000 impressions.

* Research program performed under Government Contracts.

* Graining Machine. U. S. Patent 2,739,423 (Applicstion June 24, 1954). Charles Zarkin. *Official Gazette* 704, No. 4, March 27, 1956, p. 680. A plate graining machine comprising a main supporting frame, a tub carrying frame mounted for circulatory movement on the main frame, a diamond frame beneath said tub carrying frame confined to longitudinal sliding movement on the main frame, upwardly faced, transversely aligned guide channels on opposite sides of the diamond frame, rigid mounting flanges on the tub carrying frame having openings therethrough over said guide channels, supporting plates removably secured on said mounting flanges and having fixed positioning collars located in said openings and studs dependent from the tub carrying frame slidingly operable in said transversely aligned guide channels, said studs comprising bolts projecting down through said supporting plates and positioning collars, and rollers on the lower ends of said bolts disposed in said guide channels.

*Planographic Printing Plate and Treatment Thereof. U. S. Patent 2,741,981 (Application November 19, 1951). Frederick H. Frost (Assigned to S. D. Warren Co.). *Official Gazette* 705, No. 3, April 17, 1956, p. 515. Process for improving a planographic printing surface on a paper base, said surface comprising a reducing organic material, which comprises uniformly wetting said surface with an aqueous solution of a water-soluble permanganate, said solution being substantially free of non-volatile organic film-forming material, and drying said surface.

Paper and Ink

Correlation of Paper Tests to Troubles in Lithography. Charles H. Borchers. *TAGA* 1956, Part A, pp. 101-107 (7 pages).

(*Continued on Page* 143)

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Division

Metal Decorating

NMDA: Hears historical summary and forecasts for the future

MEMBERS of the National Metal Decorators Association were treated to eight excellent talks which ran the gamut from the earliest days of the industry to the newest technological developments in the field. Experiences in various phases of metal decorating, new developments in oven equipment, coating machines, ink quality control, and scraper blades were some of the topics chosen for discussion at the 22nd annual convention, Oct. 15-17 at Atlantic City's Chalfonte-Haddon Hall.

A tour Oct. 16 of Crescent Ink & Color Co., and Triangle Publications, both of Philadelphia, divided the two interesting general assemblies (see October ML, page 100 for details). Social functions were not forgotten as the NMDA Suppliers Group sponsored a cocktail party Oct. 15. A luncheon for members and suppliers was conducted Oct. 17, as well as a cocktail party and banquet in the evening.

William Hazlett Upson, author of the "Alexander Botts" series appearing in the *Saturday Evening Post*, was guest banquet speaker. Mr. Upson's humorous comments on salesmen were well received by the group.

The Association voted to hold its meeting next year at Chicago's Edgewater Beach Hotel, Oct. 21-23. The convention will be held Oct. 6-8, in the William Penn Hotel, Pittsburgh, in 1958.

At a closed business meeting, James L. Burns, American Can Co., former vice president of the Association, was elected president for the coming year. Other officers are Harold W. Lee, J. L. Clark Mfg. Co., vice president, and William A. Westphal, Metal Litho Corp., secretary-treasurer. Robert L. Singley, Closure Lithographing Corp., immediate past president, was named to the board of directors.

In a long and fascinating account of the early days of the Metal Decorating Industry, Joseph R. Esposito, one of the real old timers in metal decorating, told his listeners about some of the problems that the industry faced more than 50 years ago.

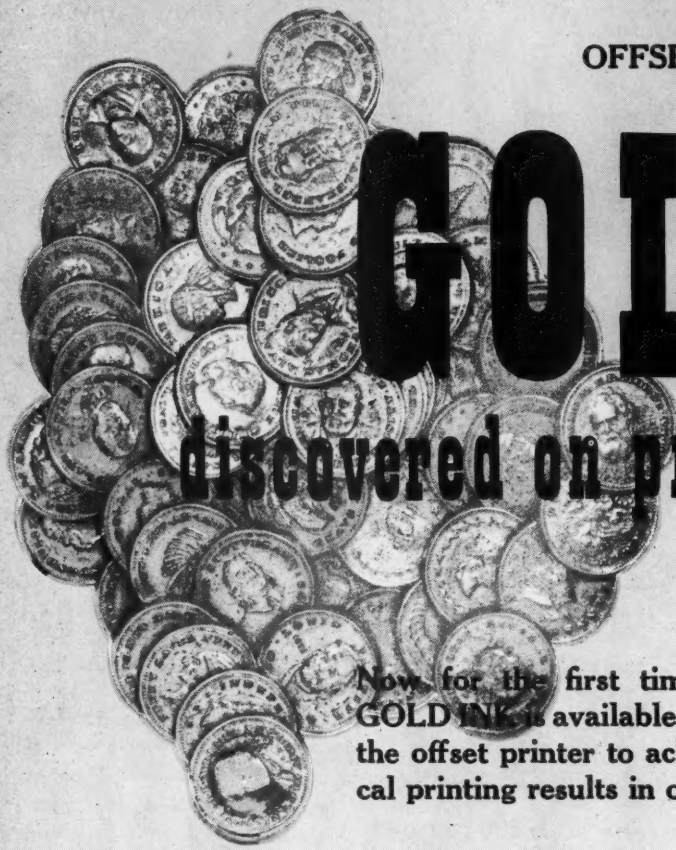
Mr. Esposito said that he had his first experience with metal decorating back in 1891, when he moved with

Left: Rooting their horses home at the race track set up for the suppliers' Monte Carlo party at the NMDA convention are an avid group of NMDA wives. *Center*: Neal Rader asks "what am I bid for this gorgeous . . ." at the auction stand after the party. *Right*: N. P. Adenau, Rheem Mfg. Co.; Andrew J. Sigler, Continental Can; and Earle Turner, Interchemical Corp.









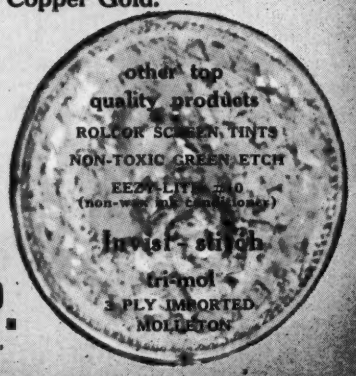
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Vincent Stafford, Harris-Seybold Co., chairman of the suppliers group, talks with R. A. Smith Jr., Jones Dabney; and C. C. Lipscomb, and L. J. Ferris, American Can.



T. C. Lipinski, Brooklyn Metal Decorating Co.; Fred Adame, R. Hoe & Co.; and S. S. Nowak, Crown Can, visiting the tables at the Monte Carlo party Monday evening.

his family to Brooklyn at the age of 7. At that time he said his brother worked in a metal decorating shop and he later worked there too. The firm was Senteni and Green, which produced signs, beer trays, etc. "A flatbed press was used and we had to coat the plates with a camel hair brush until one of the ingenious employes developed a crude coater," Mr. Esposito recalled.

He remembered that in 1896, S. & G. imported a metal decorating press handling sheets 36 x 53".

Turning to some of the personalities in metal decorating, he described E. A. Parker as an "institution." He related that in 1904 Mr. Parker help devise the first lithographic press for printing on paper and in 1905 he originated the Parker process by which lithographic plates were grained with small balls. In 1919, he continued, Mr. Parker founded Parker Metal Decorating Company in Baltimore, which today is one of the leading companies in the country. Other accomplishments of Mr. Parker, as described by Mr. Esposito, were the invention of the proofing press and early work on a process for decorating roll metal. Of the latter process, nothing further ever came of it, Mr. Esposito said.

Mr. Parker is also credited with devising a complex control board for the office of Crown Cork Company, indicating the activities in the metal decorating department. Lights of many colors were used to tell of progress in the plate department, coating, press, etc. Mr. Parker also worked with an early version of a step and repeat machine.

Most of Mr. Esposito's talk was concerned with the early "stone age" days of lithography. When stones went into disuse he said that he had so many he paved a patio with them.

Among the other items covered by Mr. Esposito in his reminiscences were the following:

- Use of rotary tin printing presses in the Fuchs and Lang plants.
- Development of the coating machine by the Ohl Machine Co.
- Development of a spot coater to handle jobs that were formerly done by hand with templates.
- The use of early stationary ovens made of box board and lined with wastesheets. These ovens were heated by gas and utilized steam. A boy or a girl put sheets into a rack and rolled them into the oven. Very often, Mr. Esposito remembered, the results were very uneven. Some of the sheets were baked until they were brittle, others were still wet when they came out of the oven.
- The development of the first continuous type oven in 1908, which greatly modernized the metal decorating process.
- The installation at Parker Metal Decorating Co. of a 24 inch "color settling unit," which was a vertical unit utilizing magnets. This unit was devised by Wagner Machinery Company.
- Use of a "dusting and cleaning" machine to clean oil and dirt from press rollers, keeping the sheets cleaner.

Mr. Esposito also discussed the development of lithographic inks from the earliest days when they were imported from Germany until today's modern formulations.

In looking toward the future, he said that industry members should keep their eyes on utilization of radioactive material and nuclear bombardment as a possible means of drying ink on the lithographic sheets without the use of an oven.

He illustrated his talk with photographs and drawings of equipment used in the early part of the century.

A modern day look at metal decorating ovens was taken by another speaker, James D. Russell of Young Brothers Co. "As a general rule we think it is inadvisable for a metal decorator to try to modernize any oven that was built before 1940," Mr. Russell declared. In the case of equipment for this age, he said, oven manufacturers generally are in agreement that it is more advantageous to purchase new units because equipment of this age often is too outdated to be modernized efficiently.

The reasons for modernization usu-

READERS:

Are you taking full advantage of your lithographic magazine?

THE staff of *Modern Lithography* has been trying, in several important ways, to make the pages of your magazine more valuable to you. Increased in-person coverage of litho club and trade association meetings has been one way. Interpretative articles on subjects of vital interest to you is another. That's the reason for our recent series on presensitized plates, metal decorating, elements of photography in the litho shop, color stripping, and visits to typical litho shops and for our expanded coverage of the litho news in all parts of the United States and foreign countries.

Our climbing circulation figures indicate your appreciation of our efforts. But are you taking *full* advantage of your lithographic magazine? In past months, many of you have availed yourselves of the services of our two regular columnists, *Theodore C. Makarius* (Press Clinic) and *Herbert P. Paschel* (Photographic Clinic). The purpose of this page is to remind you that if you have a troublesome problem regarding press or camera, these specialists are ready to help you solve it. If you are a subscriber to ML and have a question, why not jot it down on the coupon below and send it along to us? We'll be glad to help you, and the service is free.

MODERN LITHOGRAPHY
Box 31, Caldwell, N. J.

☐ Mr. Makarius (Press)

☐ Mr. Paschel (Photography)

My Question: _____

_____

_____

_____

_____

(Only your initials will be used)

Name .....

Company .....

Address .....



A. L. Armstrong, J. L. Clark Mfg. Co., John Devine, Howard Flint Ink Co.; and Carroll Weber, Sun Supply.



Oldtimer Joseph R. Esposito, Jarie Corp. talks with C. F. Scheehle, Wagner Litho Machinery Div.

ally are need for ovens that will handle bigger sizes of sheets with higher temperatures and higher speeds, he said. In planning modernization of ovens, we need a complete study of exhaust, Mr. Russell advised. He said, "We must apply heat correctly and with the right amount of air in order to dry the plate in the desired manner." One of the limiting factors of any metal decorating oven is the melting point of tin, he cautioned.

One way to speed up drying is to install a fan on the outside of the oven to get more air into the first heating zone. The speaker advised that "when you increase speed and size you must also increase the exhaust capacity of your oven."

Going into this subject in detail he listed the following types of fume elimination equipment:

1. Water wash (Mr. Russell said he does not believe this method is applicable to metal decorating).

2. Air dispersion. Use of high velocity air up through a stack surrounding the exhaust tube. This air dispersion helps blow the fumes up into the atmosphere and disperse them. The method has no particular value except where prevailing winds can be utilized to carry off the fumes.

3. Counter odorants. In this respect there is no universal counter odorant and the particular job must be studied before attempting to use one.

4. Adsorption; use of activated carbon to adsorb gases.

5. Fume incineration. For this method 1400° temperatures are needed in addition to an expensive stack and increased gas for combustion (to CO_2 and water) to be complete.

To modify this method, a catalyst can be used to burn gases at a temperature much lower than 1400 degrees.

In any modernization program the speaker urged metal decorators to keep safety in mind in the metal decorating plant.

"Dampening is one of the biggest problems in metal decorating." That was the assertion of another speaker for the NMDA convention, Nicholas G. Mandish, of Caspers Tin Plate Company. Mr. Mandish continued some remarks made at last year's meeting in regard to the use of paper dampeners and other materials. Mr. Mandish emphasized that the primary requirement of a dampener is that it should be clean, precision set, uniform, and should *apply* the water, not squeegee it off.

Discussing the current status of paper dampeners, Mr. Mandish said that they have come a long way in the last year and that more definite information is now available on their use.

First of all he said that they should not be set too tight and that care must be taken to see that they are wound evenly around the dampener roller.

His company has found that use of a rubber roller has given good results because it is dimensionally even. He described several types of paper dampeners, including one made from parchment and another from long rope fibers which is highly resistant to linting.

The paper dampeners need no washing or scrubbing and can be used right around the clock. Paper dampeners on the ductors can be used even longer.

"The cost of these paper dampeners is less after the dampener roller has been covered with rubber," Mr. Mandish stated. One kind of parchment cover is .004″ thick, attracts water and repels ink, he explained. He said that this parchment sheet is treated with a chemical solution to give it high wet strength.

The paper dampeners do not adsorb scum tint, they are easy to apply but they must be wet first.

The speaker went on to discuss the "Dis-Cover" dampener cover which is make of cotton and used to cover the regular cloth dampener.

"There are many other kinds of dampener materials," he reported, "including a new seamless sleeve imported from Holland."

The Monday afternoon session of the convention was concluded with

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Let's face facts. All organic solvents are hazardous if misused. It's only good sense, therefore, to use the solvent formulated to expose your personnel to the least possible risk. Here are the ratings of a recent industrial report issued by a leading school of medicine. The safety record of Little Benjy is outstanding, and even more important, it is not the result of sacrifice of solvent capacity. Little Benjy is still far and away the best solvent, the combination of safety and efficiency making it one of your most valuable press room supplies.

WASH-UP SOLVENT	FIRE HAZARD	HEALTH HAZARD	VAPOR TOXICITY	CORROSIVE EFFECTS
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Brand "A"	medium	medium	high	medium
Brand "B"	high	medium	medium	low
Brand "C"	medium	extreme	extreme	extreme
Brand "D"	Information did not check — not worth rating.			

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LITTLE BENJY 1-STEP WASH-UP SOLVENT

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Rolf Carlson and Joseph Borland, both of Watson Standard Co., chat at the highly successful cocktail party.



Mr. and Mrs. Richard Barkalow, and Ernest E. Rubas, Sherwin-Williams; with Robert Gibson, Crescent Ink.

a film made by Bethlehem Steel Corp. describing the production of tin plate for metal decorating. The movie, in color and sound, showed how iron ore is converted to steel and turned into metal decorating sheets which in turn are printed and formed into cans.

At the Wednesday morning session, Lloyd Humphreys, in charge of enameling and metal decorating operations for Continental Can Co. on the West Coast, spoke on "My Experiences With Presses." Mr. Humphreys has worked with metal decorating presses for more than 20 years, from the early tandem model days, to today's latest design.

The greatest problem to be overcome, in the opinion of Mr. Humphreys, is misregister. Huge sums are spent on correcting the problem, but every time the problem appears to be corrected, someone wants the sheets increased two inches, or the speed of the press increased. This in turn reduces the tolerance of the engaging mechanisms which originally were built into the press.

According to Mr. Humphreys, no one can escape the problem of misregister. Perhaps only one sheet per load may misregister on a metal decorating press, but if you are running a 24-sheet beer run, the one misregister is equal to a case of beer cans being out of register.

He said the question of press comparison invariably comes up, but to compare presses you must first compare the pressmen, because the results depend mainly on the pressman. Where one press has an advantage over another, it also may have a compensating disadvantage. He said there is not much difference between the two-color press and the tandem, but the new design tandem does lend itself to higher speeds.

Walter A. Spies, Jr. of Wagner Litho Machinery, Jersey City, spoke on industry improvements and began by discussing the development of the manifold lubrication system. Lubrication formerly was a tough job because the points of lubrication were

(*Continued on Page* 147)

Heekin Can Appoints Dosher

D. D. Dosher, Heekin Can Co., Cincinnati, has been appointed director of lithography and will supervise all lithographing activities of the company. He is a veteran of 25 years service in the can production field.

Also recently appointed by Heekin was Robert N. Gillman to the post of quality control supervisor.

•

Caspers Buys Olive Can Co.

Caspers Tin Plate Co., Chicago, has purchased Olive Can Co., Chicago, it was announced late last month. The Olive acquisition further enlarges Caspers, who in August purchased Century Display Mfg. Co. and its subsidiary, Paramount Metal Products Co., both in Chicago.

B. W. Bennett, Caspers' president, said the firm's expansion program would be financed partly from funds within the company and through the private placement of $1,100,000 of 4⅜ percent notes due Dec. 1, 1957.

Olive began operations in 1912 and is engaged in the manufacture of lithographed cans for use in packaging candy, cakes, specialty foods and other products. Olive's plant contains 50,000 sq. ft. of manufacturing space.

•

National Can Notes Lithography

In a progress and prospects report of National Can Corp., presented recently before the New York Society of Security Analysts, Robert S. Solinsky, president, said profit potential of the firm's Chicago operations is improved because of its own lithographing plant.

Mr. Solinsky said in part, "We set up a new plant for lithographing and coating plate at Melrose Park, Ill., and have equipped that plant to furnish the greater part of decorated metal requirements of our two Chicago area can plants by the end of this year. Some of this equipment was moved from other locations and resulted in extra costs this year, however, this frees our Chicago plants from dependence on outside suppliers and improves the profit potential of Chicago operations by reducing lithographing costs."

LITHO PRODUCTION

Clinic

By *Theodore F. Makarius*

Dirty Dampeners, Work & Turn Problems

Dirty Dampeners

Question: I recently purchased your fine book on offset, and it has been of considerable help to me. However, I do have a serious problem, and I am writing this letter hoping you will be able to help me. That problem is "dirty dampeners." When I put in a new set of dampeners they pick up grease too fast. I know that they will pick up some grease, but I feel that they get dirty too fast. I have tried everything to remedy this situation but haven't been able to solve this problem yet.

T. F. M.

Hyde Park, Mass.

Answer: While your problem seems to prevail in most plants today, there are several remedies you may try. The usual causes of dirty dampers are (1) running large solid image areas that require overcharging the rollers with ink; (2) too soft an ink; (3) dampers set too light to the driving roller; (4) too much bounce on the plate; (5) and most common is a lazy or poor flowing ink which becomes waterlogged on the rollers. This is usually more common on very light forms and when running type matter in black. It is caused by a build up of lint on the inking rollers. After several hours of running, the ink in the fountain will be contaminated and have the consistency of putty. In this case, it is best not to fill the ink fountain but instead put in enough for an hour's run, then change the ink in the fountain periodically.

Four-Color Work and Turn

Question: We would like your advice on a technical question. We often print four color runs in very small quantities (2,000) printed on both sides. We would like to run it "work and turn" (make one set of four plates front plus back) and we would like to run 1,000 of each color one side following the other.

Our chief printer is of the opinion that it is not possible to run 1,000 sheets front and following immediately the back, because the ink will collect on the impression cylinder and spoil the print, especially after a misfit, when several following sheets will double.

Our chief printer is also of the opinion that there is no other way than to run the job through all four colors on one side, leaving the paper a day or two to dry and then run the other side all four colors again. This method involves considerable time and is very uneconomical.

Perhaps you will kindly advise us as to whether he is correct and also how we would be able to do this kind of order economically.

F. K.

Tel Aviv, Israel

ANSWER: I wholeheartedly agree with your chief printer. Running work and turn on a four color job would be best if one side were completed before turning the sheets over but it may not be necessary to have the sheets lay to dry for longer than overnight before turning them over if sufficient drier is added to the ink.

If you do work and turn for each color, the time between printings must be about twelve hours and fairly consistent so that the printed sheets may retain the same size.

Scumming

Question: Under separate cover I am sending you a deep etch plate and printed sheet from same. I would like your opinion on what has caused the scum which appears on the plate and sheet.

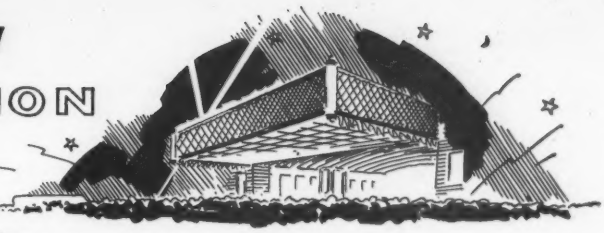
ANSWER: We feel that this trouble can be traced to the press and not the plate making. To prove this, we gummed your plate with Safetch, put it on the press and ran 500 to 600 sheets, two of which we are enclosing. You will note that none of the scum appears on these printed sheets.

We were very careful not to disturb the plate before putting it on the press and only removed whatever scum was there. From all appearances there was absolutely nothing wrong with the plate itself.

May we suggest that you look into the blanket situation on the press where the plate was run, as the scum on your sheet showed definite signs of irregularity in the blanket surface; the parts showing the scum being

(*Continued on Page* 140)

PREVIEW PRESENTATION FOR



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PHOTOGRAPHIC Clinic

By *Herbert P. Paschel*
Graphic Arts Consultant

Q.: On a regular 24" camera with a 19" lens, could we use a lens of shorter focal length for extra reduction and enlargement?

J.C.B., WINONA LAKE, IND.

A.: Yes, a shorter focal length lens would extend the range of reduction and enlargement. To what degree depends upon the limiting factors of the camera construction and the focal length of the lens in question. Maximum enlargement (with a shorter lens), would be limited mainly by the amount of bellows extension available. Maximum reduction would be influenced by both the minimum distance between lens and film and the total separation between film and copy.

If, for example, you can achieve a 5:1 reduction with your present 19" lens, you could extend this to better than 10:1 with a 10" lens — but only if the lens can be brought to within 11" of the film. If the camera bellows cannot be compressed further than the distance at 5:1 with the 19" lens, then a 10" lens would be utterly useless and a somewhat longer focal length would be indicated.

Another limiting factor to be given consideration is the covering power of lenses. As the focal length decreases, so does the image area. Unfortunately, the many factors you must consider to make a proper selection cannot be discussed in this column. The various optical laws governing the performance of a process lens are outlined in *"Choosing a Process Camera,"* a treatise authored by this writer and distributed gratis by Consolidated International Equipment & Supply Co., 1112 North Homan Avenue, Chicago 51. It would be to your advantage to obtain a copy before making a decision.

Camera troubles? Why not drop a note to Mr. Paschel, c/o *Modern Lithography*, Box 31, Caldwell, N. J. He'll be glad to draw on his years of experience as a consultant to answer your question.

Q.: We would like to eliminate surprinting in platemaking as much as possible. What is the best method for registering a number of negatives for making composite positives by contact?

P. J. E., LOS ANGELES

A.: There are several methods you can use, some of which will require special registering devices. The oldest method in use is exactly the same as the surprinting technique in platemaking. The various negatives are each stripped down on a separate piece of goldenrod. These are then registered, one on top of the other, on an illuminated layout table and taped securely in place. In this position, a number of cross marks are cut in four places through all of the goldenrod sheets. These marks should not be too close to the work.

The subsequent steps take place in the darkroom under appropriate safelight. A piece of film at least as large as the flats is placed in the vacuum frame and the first flat is put in contact with it and an exposure made. Following exposure, the area of the cross marks is indicated on the exposed film with a needle or pencil. By means of a cotton swab, moist with developer, the register marks are developed. The other flats are then, each in turn, registered to the developed cross marks and exposed.

To avoid the mess of developing register marks, the following procedure may be employed: Strip the various negatives to separate goldenrod sheets as described above. The masks should be slightly larger than the film to be exposed. Now take a piece of transparent (or translucent) plastic slightly larger than the flats. Register the negatives one on top of the other on this plastic sheet. Attach each negative flat to the plastic on one edge only, preferably along the longest side, with scotch tape. One flat is taped on one side, the second flat is attached on the opposite side. This makes two hinged flaps which can be swung into and out of position as needed. In the darkroom a piece of sensitive film is mounted on the plastic sheet. One flap is swung into position over the film and exposed with the other flap out of the way. After the initial exposure, the first flap is removed and the second flap swung into position. Additional

(*Continued on Page* 143)



HAMMERMILL UNLOCKS THE SECRETS OF HARDWOOD

. . . exclusive Neutracel pulp makes Hammermill Bond better than ever

Modern printing presses and new office equipment have created the need for improved paper qualities, best obtained from a *blend* of pulps. To meet this need, the fine paper industry has made countless attempts to unlock the special papermaking qualities that nature grows in northern hardwoods. Now Hammermill has found the key, in the exclusive process that produces Neutracel® pulp.

Neutracel pulp imparts a clearer, more attractive formation, a smoother, more velvety surface to Hammermill Bond *and other* Hammermill papers. And, Neutracel lends increased visual and printing opacity to minimize "show-through", plus greater bulk to make business letters more impressive.

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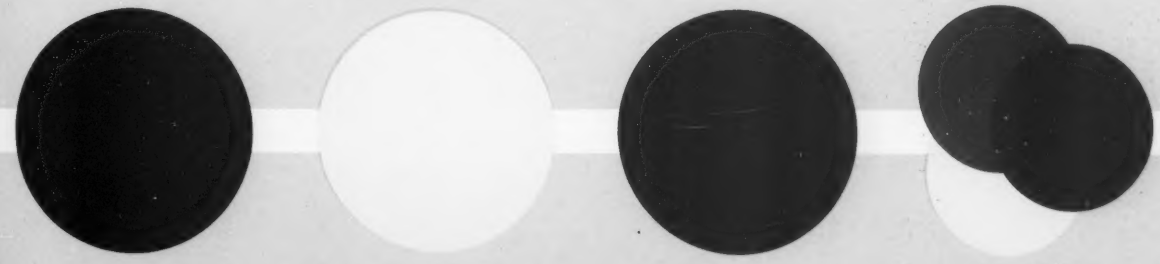
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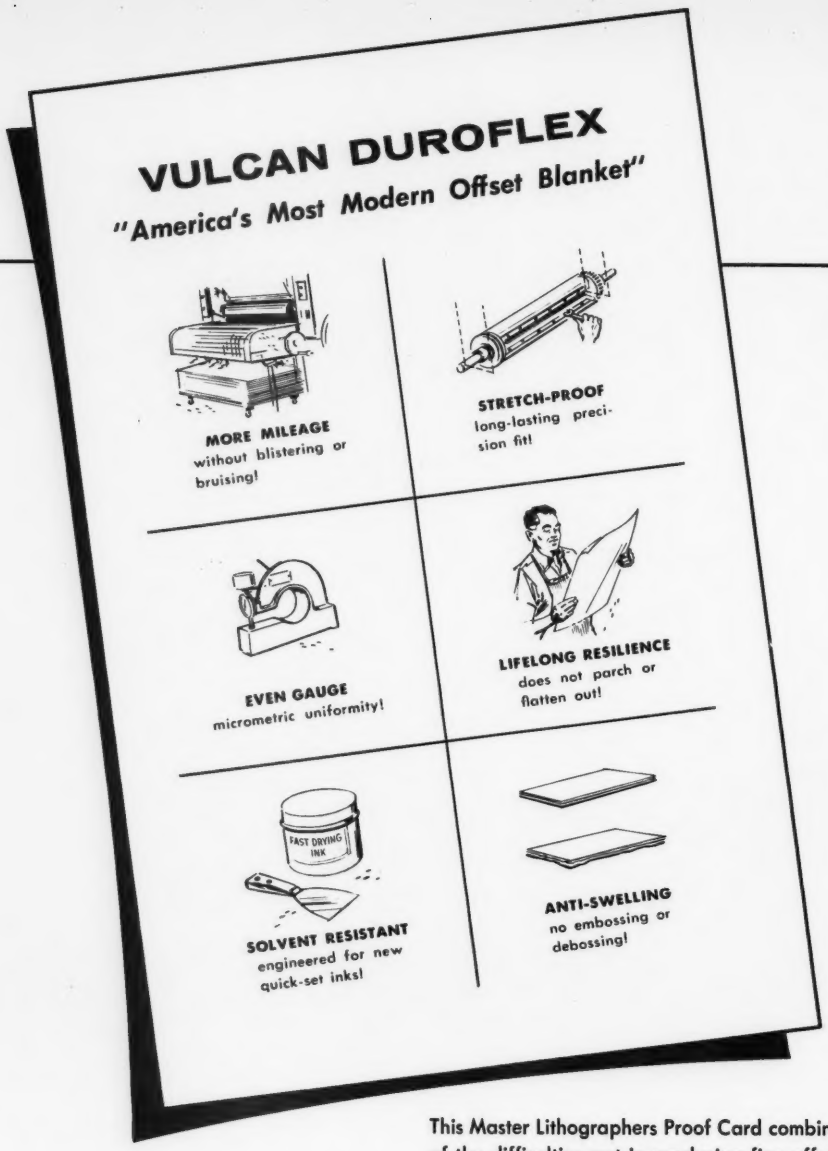
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York, Pa.	The Mudge Paper Co.

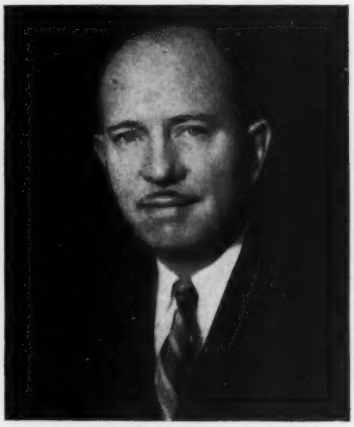
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Mills at Rumford, Maine, and West Carrollton, Ohio

Litho Club NEWS

Washington

Paper Dampeners Inspected

Norman L. Rowe, vice president and general manager of the eastern division of Ideal Roller & Mfg. Co.,



N. L. Rowe

together with Gus Reischel, sales manager of Ideal, presented a demonstration of the application and use of paper dampeners for Washington Litho Club, Oct. 23. They explained the Plast-O-Damp material used on dampeners and demonstrated it with a small sample roller.

The annual election of officers and a board of governors will be held later this month.

Shreveport

"Open Night" Conducted

An "open night" at Journal Printing Co., Shreveport, La., for members of the Shreveport Litho Club, was in charge of William Sidders, club vice president, who heads the Journal offset department.

Donald Kenyon, Eastman Kodak representative from Houston, demonstrated the Autopositive film and the Autoscreen film. Following his demonstration he answered questions pertaining to the film and camera fields.

One of the club's members, Kenneth Dees, who is in Journal's offset department, demonstrated the company's press during the meeting. Mr. Dees has just returned after 11 weeks of offset printing training at the Pressman's Home in Pressman, Tenn.

Some of the helpful hints offered by the club in its monthly bulletin "Thru The Lens" follow: (1) When you open a new can of ink, try cleaning ink from the lid and lip with kerosene or gasoline, then apply a thin coat of vaseline to lid. This will make future openings easier. (2) If excess pin-holes seem to be present and film doesn't get as sharp as desired, try the next larger stop. (Assuming you are dust free). (3) A ruled (positive) film taped to makeready table top as large as largest plate to be made will save much time while stripping.

Cincinnati

Officers To Be Nominated

"Illumination in the Graphic Arts" will be discussed by Frank Mann of Nu-Lite Corp. at a dinner meeting of the Cincinnati Litho Club Nov. 13 in the Vernon Manor Hotel. During a business session, names of nominees for club officers for the coming year will be presented by the nominating committee headed by Harold Biddle, Standard Publishing Co., and Robert Fangman, Gibson Art Co.

At a club dinner meeting on Oct. 9, F. Paul Gilliam of the Dayton Rubber Co. spoke on the uses of a color separator in multicolor lithographing. His talk was illustrated with a film. William E. Staudt, Jr., of Young & Klein, Inc., program chairman, announced that arrangements are being made for a tour of the pattern division, McCall Corp., Dayton, O., by club members later this winter.

Tulsa

C. L. Cory Elected President

Curtis L. Cory was elected president of the Tulsa Litho Club at its annual election night held last month. Other new officers are Abbott Grant, vice president, and F. A. Holmberg, secretary-treasurer. Board members elected for one year are Wayne Gard-



C. L. Cory

ner, Vic Houser, and Arnold Bishopberger; for two years, Dougal McIntyre, Robert Herrick and Floyd Beveridge; and three years, Joseph Drake, Byron Britton and Hubert Bailey.

Following the elections, a film and lecture titled, "Printing Ink Goes To College," were presented by Harry M. Folk, district manager of the Howard Flint Ink Co., Houston. The film was made by the National Association of Printing Ink Manufacturers.

The club's November meeting will center on presensitized plates, and will consist of demonstrations and talks by representatives for the various brands of plates on the market.

St. Louis

Club Resumes Activities

The St. Louis Litho Club resumed activities at its October meeting with

Kenneth Butler, vice president and general manager, Sam'l Binghams Son Mfg. Co., Chicago — presenting a talk on rollers. Mr. Butler pointed out the need for everyone to find new methods and ways to keep mounting printing prices within the buyer's reach.

Annual election of officers of the club will be held later this month. Other club activities noted were the annual Christmas party, Dec. 5, and the future change of meeting rooms in January from the York Hotel to the Alpine Inn.

Oscar T. Hallenberg, 72, president of Hallenberg Press, Inc., and a past president of the club, died Sept. 29.

Milwaukee

Photography Discussed

Camera techniques and lighting problems that arise and special effects required on any given project were discussed at the "Commercial Photography" night of Milwaukee Litho Club. Arthur Pohlman of Pohlman Studios, Inc., presented demonstrations of the latest equipment and methods used in processing commercial photography.

The Harris-Seybold Co. will conduct a panel discussion on both paper and metal decorating presses at the November meeting.

Detroit

Group Tours Eastman Kodak

Approximately 25 members of the Detroit Litho Club attended a one-day photographic seminar recently at Eastman Kodak Co., Rochester. Kodak technicians demonstrated new photographic processes in the graphic arts industry with emphasis on color-printing techniques.

Among the subjects discussed were photographic typesetting, the short-run three-color photomechanical system, dimensional stability in films, Autopositive techniques, Kodak Photo Resist, and quality control in color reproduction.

After a luncheon at Kodak, the group toured the manufacturing department of Kodak Part Works, the firm's largest plant where 21,000 persons are employed in the production of film, photographic paper, chemicals and other sensitized products.

Twin City

Buckbee-Mears Plant Tour

"Graphic Art Techniques as Applied to Industry" was the talk given by Norman B. Mears, general manager of Buckbee Mears Co., at the October meeting of the Twin City Litho Club.

Following a dinner, club members toured the Buckbee Mears plant, one of the oldest manufacturers of graphic arts printing plates in the Northwest. In addition, members were shown facilities which make Buckbee Mears one of the major fabricators of color television parts for TV manufacturers. Following the tour a color broadcast of a television program was presented in the firm's auditorium.

Chicago

Navy Policies Discussed

A. N. Spence, director of publications for the U.S. Navy, Washington, D. C., was guest speaker at the October meeting of Chicago Litho Club. In his talk on "The Navy Department and the Litho Industry," Mr. Spence outlined the use of the lithographing process in Navy publication work, and Navy Dept. policies governing its relation with the lithographic industry.

At an earlier meeting of the club's board of directors, two changes in the constitution were recommended and at the business session Oct. 25, these were submitted by club president Willis B. Perry of Offset Platemaking Service, Inc., for approval by the members.

One raised club dues from $10 to $12 a year, payable in advance, with the provision that applicants joining after July 1 shall pay the monthly pro rata of the annual dues. The other change requires applicants for membership to remit the first year's dues of $12 along with the $15 initiation fee they pay when filing their applications.

Five new members were scheduled for induction at the meeting, which would raise the club's total membership one above the 300 mark. Mr. Perry also announced that because of the forthcoming holidays, the November meeting would be held on Nov. 15 and the December meeting on Dec. 20, each a week earlier that the regular fourth Thursday of the respective month, on which the Chicagoans customarily meet.

The club has issued a new membership directory which, with cover and several blank pages for notes, runs to a total of 40 pages. Contents in-



Robert Schulz, of Eastman Kodak's Graphic Reproduction Sales Division, points out some features of the Kodak Lithomatic camera to members of the Detroit Litho Club. L. to r., Erhard B. Toensfeldt, George Langlett, Mr. Schulz, and Robert Joseph. A group of 25 attended a one-day seminar.

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clude a brief history and statement of the club's purposes, a list of past presidents, the 1956 officers, board members and committees, and the club constitution. Listed next are names of members, numbering 296, with their business addresses, phone numbers, and home addresses.

Philadelphia

Pressmen Discuss Problems

Three Philadelphia pressroom foremen, with 59 years experience on litho presses, gave the club the benefit of their knowledge at the Oct. 22 meeting in the Poor Richard Club. The speakers were Frank Ferrigno, National Advertising Mfg. Co.; Charles Whitecar, Graphic Arts, Inc.; and Frank J. Smith, Joseph Hoover & Sons. Their general topic was "Keep That Press Running."

Each spoke briefly on litho presses, then answered a number of questions from the large audience. Mr. Ferrigno emphasized the importance of cleaning the dampeners and ink rollers. He said it is his opinion that a clean used dampener works better than a new one. About every six weeks ink rollers can be removed and cleaned with a lye bath (a can of lye in 8-10 quarts of water) to remove glaze. "And a drop of oil in the right spot is better than a drum of it on the floor," he advised.

For uniform color, check for wear on the ink roller and cleanliness of the ink fountain blade, Mr. Smith told the group. "Every couple months take the ink fountain blade out and give it a thorough cleaning."

The most overlooked problem in press makeready, in the opinion of Mr. Whitecar, is the failure of the pressman to read the jacket of the job, noting kind of stock, number of sheets, folds, etc. "Speed is a big problem, but if you have a regular routine that your helpers can depend on, the job will go much smoother and faster," he has found.

Before starting the job, make sure suckers do not come down to the sheet, set the sheet straight and adjust the jogger (or offsetting may result), and be cautious with packing and back cylinder pressure.

Some of the questions handled by the men were these:

Q: We have trouble with distortion of the press sheets. Why?

Smith: Could be too much water or too much pressure. Make sure the sheet goes into the guides correctly.

Q: Ink dries on the press but not on the printed sheet. Why?

Ferrigno: You may need a binding varnish in the ink. Watch for too much moisture in the paper or emulsification of the ink. (Others suggested running with less water, and commented on the difference between "apparent" and "actual" drying).

Q: What about paper dampener covers?

Ferrigno: They work very well for us, but you need accurate settings. They eliminate streaks and unevenness and can be used for three-four weeks on two shifts, without changing. They never need washings, and only one dampener roller (coated with a special rubber before the paper is applied) is used. (A. D. Kirkpatrick, of Gurin-Rapport Co., added from the floor, that the paper dampeners are "fantastic," in his opinion. He cited the biggest saving as quick changeover, particularly on multicolor presses where one shop found it saved more than $100 in costs.)

Q: What are some of the problems with presensitized plates?

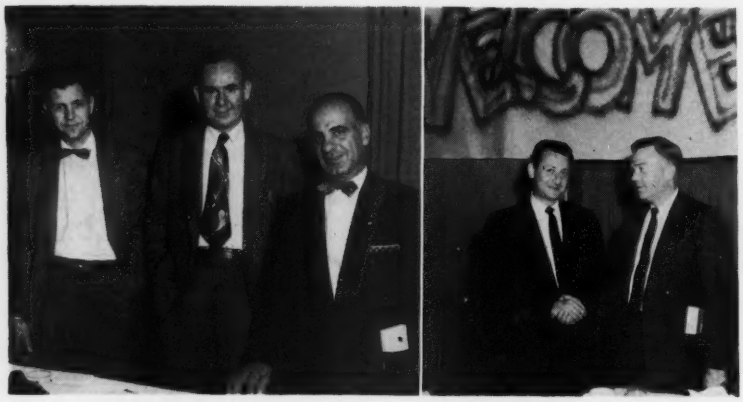
A: From the floor it was suggested that press makeready is very important. Keep pressure (plate to blanket) to a minimum, and use less water than with conventional plates.

Stephen Rubenstein, Colorcraft Lithoplate Co., was nominated to move up to president of the club. Nominated with him was Russell Johnson, E. I. du Pont, printing division, for vice president. Andrew Given, National Decalcomania, treasurer; and Joseph H. Winterburg, Phillips & Jacobs, Inc., secretary, were renominated for those positions.

Six members were nominated for three positions on the board of governors: George Ruegg, Price Brothers; Charles Honald, Jr., Revere Press; Mr. Whitecar; Martin Casulli, Majestic Press; Harvey Webb, Wm. N. Cann; and Peter Coia, Zebel Brothers. William Taylor, Ansco, and John McAleer, Kodak Stores, were nominated to fill one position as associate member of the board. Elections will be held at the Nov. 26 meeting.

Welcomed into membership were Victor C. Lundquist, Dunlap Printing Co.; Clifford H. Lee, Atlantic Advertising Co.; and Howell H. Rettstadt, Dando Schaff Printing Co.

Panel of speakers at Philadelphia Litho Club's October meeting include, *l. to r.*, Charles K. Whitecar, pressroom foreman, Graphic Arts, Inc.; Frank J. Smith, pressroom foreman, Jos. Hoover & Sons; and Frank Ferrigno, plant superintendent, Lithco division of National Advertising Mfg. Co. In photo at right, acting president Steve Rubenstein, left, welcomes E. A. Linsday before his talk on lighting problems at the club's September meeting at the Poor Richard Club.



Cleveland

NAPIM Officers Speak

Officers of the National Association of Printing Ink Makers gave short talks on ink Oct. 25, at a combined meeting of the Litho Club of Cleveland and the Printing House Craftsmen. Herbert Livesey, Jr., executive secretary; Fred A. Weymouth, president; and Robert H. Flint, vice president, represented NAPIM. A film, "Printing Ink Goes To College," produced by the National Printing Ink Research Institute, was shown.

The Litho Club's regular meeting

will be held Nov. 28, a Wednesday, rather than the usual Thursday date. On Dec. 3 a stag party will be conducted at the Moose Club and the annual Christmas party will take place Dec. 8.

Houston

Members Tour Ink Plant

A tour through the Howard Flint Ink Co. in Houston, a film, and ink discussions constituted the October meeting of Houston Litho Club. Assisting with the plant tour were C. L. Davis, Flint's Dallas representative; Donald Sanborn, Houston representative, and Harry Folk, Houston branch manager. A display of the ingredients used in ink making, including pigments, oils, varnishes, compounds, and waxes was set up in the laboratory. Also on display were several pieces of offset printing.

Production superintendent Grover Thompson, assisted by Harvey Williams, millroom foreman, supervised the actual manufacturing of offset, letterpress and newspaper comic color inks. Following the ink making demonstrations, a film, "Printing Ink Goes To College," was shown.

The board of governors has set up a Senefelder awards committee to select the recipient of the club's annual Senefelder Award which will be presented at the January meeting. Members of the committee are William Kauzlarich, John Thomas and Henry Marchwinski. Also at the January meeting new officers will be installed.

Officers will be nominated at the November meeting and a movie, "Photocomposition, a New Era in Printing," will be shown through the courtesy of Intertype Corp.

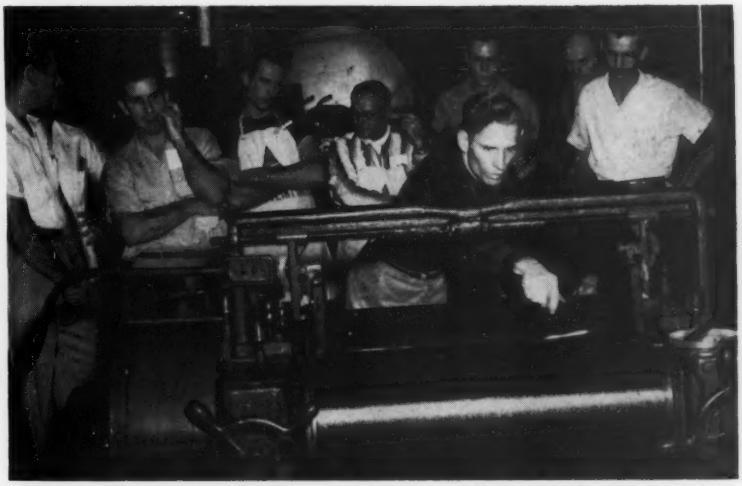
Conn. Valley

Past Presidents Honored

At the Past President's Night of Connecticut Valley Litho Club, held last month, 13 former club presidents were honored at a dinner and received Senefelder busts in appreciation of their service.

Lou Tamb, a former charter member of the club and now with Sinclair & Valentine Co. in the southwest, presented busts to the following: Anthony DiNicolla, City Printing Co.; Frederick Kendall, Conn. Printers; Ralph Rich, Rich Litho Co.; Al Schulze, New England Offset Co.; Frank Poll, Meriden Gravure Co.; Harold Kjoller, Rich Litho Co.; Cliff DuBray, Brooks Co.; Michael Pagliaro, Holyoke Litho Co.; Edson Pierce, Muirson Label Co.; Robert Davidson, Davidson McKirdy Co.; Robert Ervin, Muirson Label Co.; Walter Dulak, Sinclair & Carroll Co.,

(*Continued on Page* 93)



Harvey Williams, millroom foreman for Howard Flint Ink Co., Houston, operates an ink mill for members of the Houston Litho Club.

Litho Club Guide

BALTIMORE
Norwood A. Heselbach, Secy.
720 East Pratt St., Baltimore 2, Md.

BOSTON
Thomas J. Cain, Secy.
Hub Offset Co.
175 Purchase St., Boston 10

BUFFALO
Vic Reisch, Secy.
33 Eiseman Ave., Kenmore 17, N. Y.

CANTON, Ohio
Jack R. Reinart, Secy.
1012 Maryland Ave., S.W., Canton

CHICAGO
C. Robert Snider, Sec'y
Low's Reproduction Services, Inc.

CINCINNATI
Peter Schannes, Secy.
Mail-Way Advertising Co.
229 East Sixth St.
Cincinnati 2, Ohio

CLEVELAND
Russell B. Waddell
5308 Blanche Ave., Cleveland, O.

CONNECTICUT VALLEY
Thomas Murice
521 So. Main St.
West Hartford, Conn.

DALLAS
Lee Phenix
1802 Akard St., Dallas, Tex.

DAYTON
Richard Clark, Secy.
740 Vine St., Piqua, O.

DETROIT
John Murphy, Secy.
13100 Santa Rosa, Detroit

HOUSTON
Chloe Lee Mallet
2104 Wichita, Houston 4, Tex.

LOS ANGELES
Ernest A. Szabo
1323½ W. 93rd St.,
Los Angeles 44, Cal.

MILWAUKEE
Allan N. Williams, Secy.
4463 N. Morris Blvd., Milwaukee 11, Wis.

NEW YORK
Tom Cavallero
Schlegel Litho. Corp.
2nd Ave. & 22nd St., New York

ONTARIO
The Secretary, Ontario Litho Club
c/o The Canadian Lithographers Ass'n., Inc.
4 Wellington St., E., Toronto, Ont.

PHILADELPHIA
Joseph Winterburg, Secy.
622 Race Street, Philadelphia 6
Meets 4th Monday

QUEBEC
John Martin, Secy.
Gazette Printing Co., Ltd.
1000 St. Antoine St., Montreal, Canada

ROCHESTER
Roy Bippes, Secy.
87 Pleasant Ave., Rochester 22, N. Y.

ST. LOUIS
Eugene J. Hanson, Jr., Secy.
4440 Bessie Ave., St. Louis 15, Mo.

TWIN CITY
Marvin Haenze, Secretary
1405 Chicago Ave.,
Minneapolis 4, Minn.

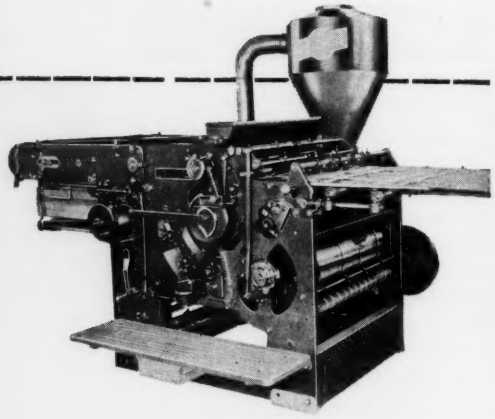
WASHINGTON
H. Thos. Driver, Secy.
PO Box 952, Benj. Franklin Sta.
Washington, D. C.
Meets 4th Tuesday

NAT'L ASS'N OF LITHO CLUBS
Elton N. Baker
9134 Oak Park Ave., Morton Grove, Ill.

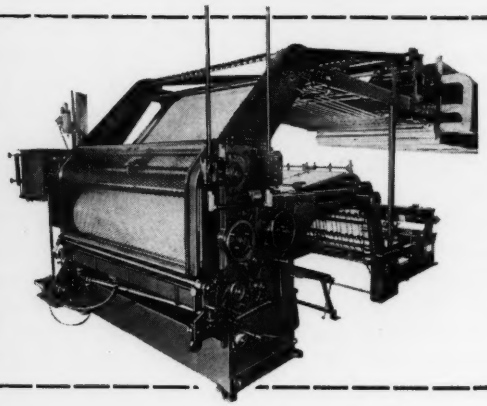
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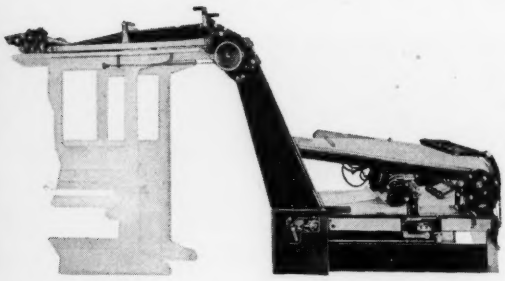
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Public Relations for Printing Industry:

No Place for a 'Battle of Processes'

By *W. Floyd Maxwell*

Executive Director, Lithographers National Association, Inc

IT HAS been said — and quite rightly I believe—that "the true function of public relations—as the corporate catalyst of management —is to encourage good-will rather than to disseminate propaganda."

This seems to me to be particularly applicable in the graphic arts—which has a ten-billion dollar stake in our national economy—and is playing a dominant role in promoting and selling the products of American industry.

The printing industry—and in this instance I am referring primarily to the three major processes: letterpress, offset-lithography and gravure — is mainly an industry that communicates ideas, knowledge and know-how.

As an industry, we have been progressive in utilizing the printed word to build other industries—but we have been singularly backward and reticent in using the printed medium to tell our own story—to build good-will and prestige for our own products and services. We have not fully capitalized on the very tools which we effectively employ for others.

In the lithographic industry we have been deeply conscious of the importance of creating better communications with the printing buyer. Recognizing the expansion potentialities of our industry after World War II—the result of many technical advances—we saw the need of developing a hard-hitting selling program that would reflect the flexibility, the quality, the versatility and the economy of our process. As a result of this thinking, six years ago the Lithographers National Association evolved an industry-wide promotional program that would demonstrate to national advertisers how effective and valuable our means of printing production could be to them.

LNA Competition

As a further development of the program, our annual Lithographic Awards Competition and Exhibit was conceived as a means of bringing lithography's finest output to the key printing centers of the country on a year-in and year-out basis and to show dramatically its versatility as a printing process and the wide range of products produced.

As a result of this annual promotion, the lithographic industry has been able to record its progress to modern business. Our efforts, multiplied by those of other trade associations and the promotional efforts of individual concerns, are reflected in the tremendous growth of lithographic sales in recent years.

The story of the unprecedented growth and expansion of our industry offers lithographers an unparalleled opportunity and challenge. We have the responsibility of getting these facts across to the American public. It is a kind of challenge that trade associations in particular must understand and accept.

We believe that all arms of the printing industry must conduct a positive public relations program. There is no place for a so-called "battle of the processes." The greatest need is for underlining the special merits of printing (regardless of the process) as a tool of American industry.

Of course, all of us have a right to proudly point to the special merits of the process that we may be promoting. Each of the processes can serve industry in various ways. Our responsibility is that of promoting *printed* media as against *other* media. All three processes will prosper and serve industry more effectively by telling of their technical and scientific progress in striving for higher creative quality and improved services.

There are many specific ways in which the printing industry as a whole can improve the job it is now doing in public relations. First and foremost, graphic arts trade associations must assume leadership in pointing out the need to the plants they represent. They must also give inspiration and impetus to their member plants to increase their efforts in this direction.

In one sense the printing industry through leadership of the International Association of Printing House Craftsmen has developed to a high degree of effectiveness it annual promotion and observance of "Printing Week." This is a powerful tool for the industry and its promotion has been conducted on a high plane.

Plant Open House

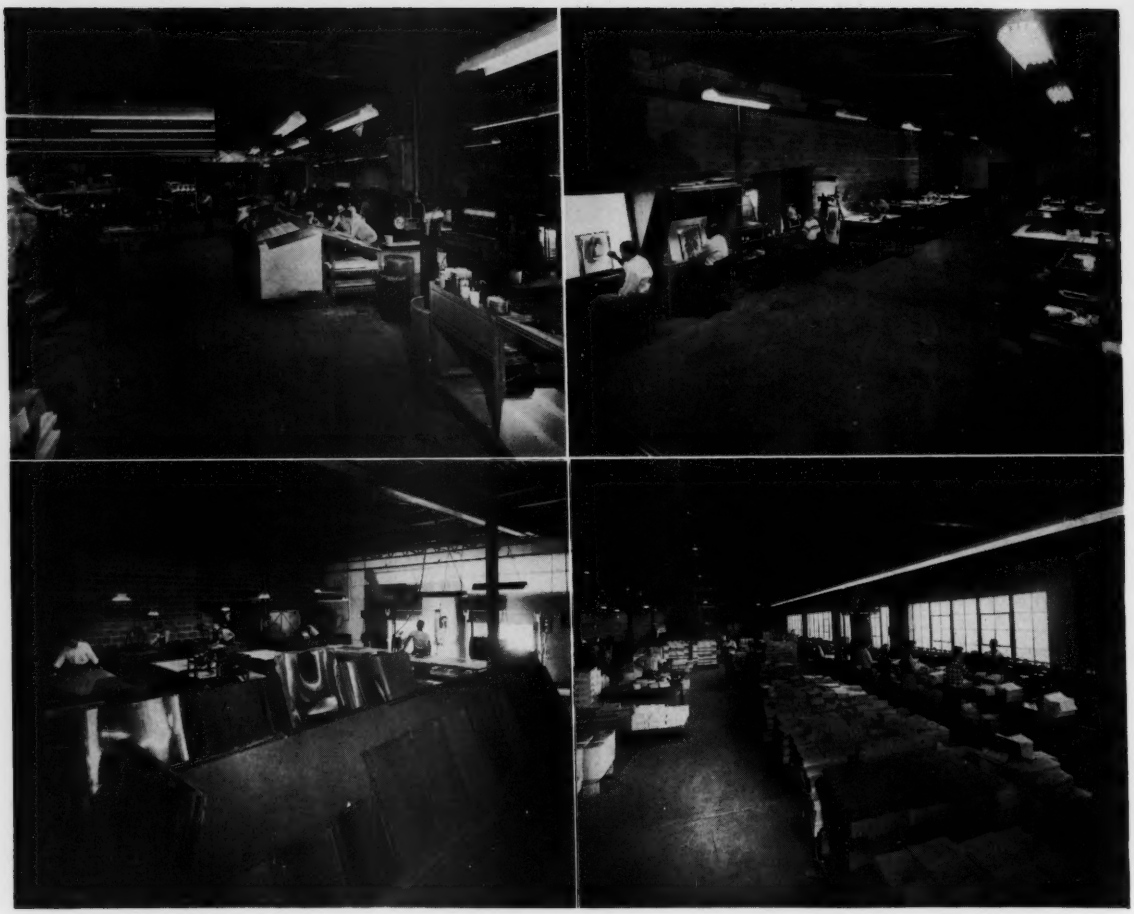
Now, there are many other ways in which our industry can increase its contact with the buying public. We should encourage individual plants to hold open-house for potential customers. Plant visits are a wonderful opportunity to acquaint Mr. and Mrs. Buyer with the variety and quality of our products and services.

There are many good films on various phases of production that can be shown during such plant visits and plant tours.

In addition to sponsoring such occasions, the plant should invite the local press and thus obtain publicity in the news columns, which is even more valuable than advertising. In

(*Continued on Page* 157)

From a talk delivered at the annual meeting of Graphic Arts Trade Association Executives Oct. 27 Biltmore Hotel, Los Angeles, Calif.



Four views of the modern new Universal Printing Co. plant in St. Louis, showing a general view of pressroom; retouching, stripping and opaquing department; plate department; and bindery. New plant is on one floor, contains 55,000 sq. ft. of floor space for production.

Universal Printing Co. In New Million-Dollar Plant

SINCE 1939, Universal Printing Co., of St. Louis, has grown steadily. Most rapid strides, however, in this complete graphic arts plant, have been in its offset department.

When the company moved from its four floor operation at 1531 Washington Ave., to a new million dollar all-on-one-floor building last month, its offset capacity was again increased.

With 10 Harris offset presses set up as a unit so that operations can be combined efficiently on several presses, both production and deliveries are stepped up. According to the system, three presses might be used to turn out one job. This gives the company one of the largest offset plants in the city and one of the largest in the Mid-West.

Many Offset Presses

The increased capacity includes a new Model LTL 42 x 58″ two color Harris with an automatic water level. Next to this is a Harris LSK 42 x 58″ two color which is being rebuilt in the new plant, along with a Harris LST two color 36 x 48″.

In addition to the large two-color presses, there are an LSS 35 x 45″ single color, two LTN's which are 23 x 35″ single-color presses, two 23 x 29″ Harris LTW's, and two LTG 17 x 22″ single-color Harrises.

The set up of the pressroom is unique. It is designed for maximum production. The larger presses are on one side of the room and the smaller on the other with both rows of presses feeding from the outside toward the center aisle.

There are also two new color precision cameras. 31″ and 41″ Robertson's; 54″ and 64″ Rutherford photo composing machines; whirlers, new etching and line-up tables and an Ozalid Streamliner for process color separation work. The company uses its own color guide books worked out by its production staff over a period of years. A complete art department does all the work in preparing negatives, including process color work.

Sam Langsdorf, Jr., president of the company, said that in planning

the work-flow system of the new building, department supervisors and top management worked out the plan for the new 55,000 sq. ft. building.

Work-Flow Plan

A continuous work-flow plan is laid out in the form of the letter "S." This plan, he said, not only provides the shortest distance between operations, but is a time saver whenever it is necessary to drop out one operation. A department can be by-passed without back tracking or losing time in moving on to the next operation.

On the first arm of the S formation, for instance, are the negative and camera art department, the plate department, and the offset pressroom, the three steps through which virtually all offset jobs must pass. On the down sweep of the S is the large sheet cutting department and the bindery. Jobs which end at the cutters are in a good position to by-pass the bindery and go straight to the shipping room at the end of the S formation.

All of the planning for the building was done to include the latest in technical advantages for optimum working conditions and minimum mechanical problems.

Accuracy with Color

One of the contributing factors in the company's progress, is its capacity for exactness in color reproduction. An electrically engineered fluorescent lighting system assures a standard light level throughout the 24 hour schedule on which the plant operates and provides an even greater accuracy in color determination. Adequate power prevents any fluctuation, and a special light tube made by NuLite Corp., provides the plant with an even daylight illumination at all times. With it there is no inter-shift variation in color determination caused by varying light intensities. This is particularly effective in the art department where there are no windows and no interference from outside light rays.

The air conditioning and heating system is engineered to maintain the same temperature and humidity in all departments all year around. The 160-ton unit is divided into 40 tons for the plate department, 60 tons for the offset pressroom, and 60 tons for the bindery. A 16-ton capacity takes care of the office. Dust-proof floors, which are chemically sealed and chemically cleaned, eliminate the dust problem, and contribute greatly to the comfort of employes, a factor which Mr. Langsdorf points out was included as important in planning the new building.

A 4,500 square foot area in the basement contains lockers and showers for employes and a dining room. By using the vending machine system to provide hot and cold beverages, sandwiches, hot foods, soup and desserts, lunch hour shifts are staggered and employes on all shifts can get hot meals and eat at tables instead of in the plant. Infra-red heating units and other kitchen equipment are also provided.

Other Departments Improved

Capacity has been increased in other departments of the plant. In the bindery, for instance, a Sheridan 25 station collator, which gathers signatures, stitches and applies a paste cover on catalogs (one of the few machines of this size), increases the company's catalog work. This piece of equipment, along with a three knife Rapid Trimmer and conveyor belt, steps up the company's catalog work to a two operation project from the time the catalog pages leave the pressroom.

The bindery is equipped also with a Lawson 60″ cutter and two large Seybold cutters; a Christenson saddle stitching machine; four Lawson & Berry drill machines and four multi-head drills; two 32-page folders; two 16-page folders and three others for smaller folding jobs. The company also has a hand set typography department.

Approximately 15,000 square feet is allotted for paper storage and shipping, which fans out at the end of the S formation of the floor plan.

Each of the company's salesmen has his own private office and telephone. This is not only an added thoughtfulness for the customer who may prefer to discuss a job privately with the salesman, but it is a consideration for the salesman who can carry on a telephone conversation or discuss a job with the production men in private.

A large conference room, complete with kitchen and bar, is also provided in the general offices.

All current job tickets are filed in a fireproof walk-in vault in the general office of the company. Business of the company centers largely in the states surrounding Missouri, but distribution of many jobs is made to many parts of the world.

Established in 1939 by Sam Langsdorf, Jr., now president, and Harry Schuhwerk, executive vice president, the company does book and catalog printing from art work to bound book, catalog inserts and all types of commercial printing including process color.

Other officers are: Edward J. Turner, vice president and treasurer; Raymond Dyreks, Charles Pollock and Shelton Voges, vice presidents; Norbert J. Dieckmann, secretary and John P. Fischer, assistant treasurer. The general staff of 250 employes is expected to be increased by approximately 50 percent as the new plant gets into full operation.★

Million-dollar plant of Universal Printing Co., St. Louis



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Type	Plate Size	Length	Width	Net. Wt.	Gross Wt.
1 C	17" x 22"	10' 6"	4' 3"	4,190	4,840
2 C	25" x 36"	12' 2"	5' 3"	6,250	7,705
3 C	32" x 45"	14' 3"	5' 11"	9,250	11,150
4 C	36" x 50"	17' 5"	7' 10"	13,230	15,430
5 C	40" x 56"	18' 5"	8' 2"	14,180	16,420

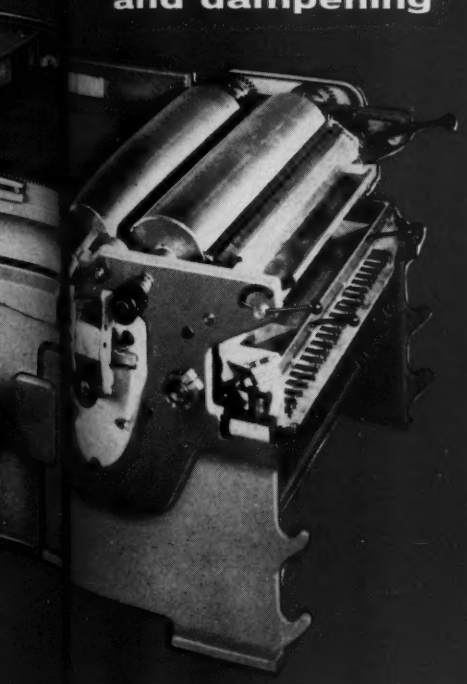
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Type "C"
automatic inking and dampening



Now it is possible to offer your customers accurate press proofs with every plate job. This new, revolutionary proof press is equipped with fully automatic dampeners, inking rollers, and wash unit. It is so efficient that an offset plate can be locked up, registered and proofed, all in a matter of a few minutes. Several minutes more is all that is required for wash-up time, and a second, third, fourth or more, colors can be proofed in an amazingly short time . . . . at an amazingly low cost.

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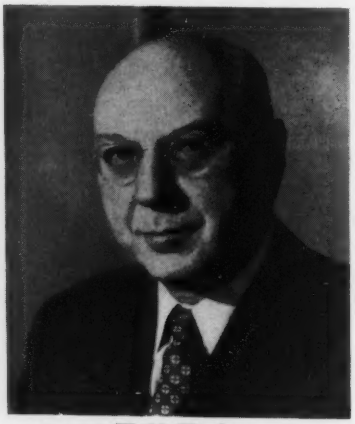
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News ABOUT THE TRADE

Winship Elected Brett President

William M. Winship, former vice president of Brett Lithographing Co., Long Island City, N. Y., has been elected president of the company, it



W. M. Winship

was announced last month by the board of directors. Mr. Winship succeeds the late Charles W. Frazier.

Mr. Winship has been in the lithographic industry since 1920 and has been associated with Brett for the past 15 years as a director, officer, and general manager. He has been a director and president of the Young Lithographers Association, the Lithographic Technical Foundation, and the Metropolitan Lithographers Association. He is presently a director and treasurer of the Lithographers National Association.

•

GPO Refunds $2,000,000

A check for $2 million, the fourth refund from savings made in the operation of the Government Printing Office since the Hon. Raymond Blattenberger became Public Printer in 1953, was presented Oct. 15 to Secretary of the Treasury, George M. Humphrey. To date Mr. Blattenberger's office has returned $15 million from capital or economies originally budgeted for the GPO.

In his meeting with Mr. Humphrey, Mr. Blattenberger said in part, "This $2,000,000, added to the $11,000,000 previously turned in to the Treasury, is our contribution to the efficiency and economy of the Eisenhower Administration."

Mr. Blattenberger further explained that operating costs for printing, which the GPO produces for Congress and other Government agencies, have been reduced by five percent, even though GPO employes have been given four general wage increases amounting to $3,600,000 a year.

•

Litho Sales Management Viewed

Discussions on successful sales management methods of various types of lithographic producers were held Nov. 8 at a dinner meeting of the Metropolitan Lithographers Association in Hotel Shelburne, New York. Association members and other union shop employers were present.

Charles LaBlanc of the Research Institute of America, a specialist in sales management, outlined the results of his experiences in conducting seminars on sales management for lithographers and printers. Mr. LaBlanc also has conducted sales training for the staffs of individual lithographic companies as well as group training programs.

Milton J. Goger Drowns

Milton J. Goger, 49, president of American Type Founders, was the victim of a drowning accident Oct. 22 while vacationing in Bermuda. Mr.



M. J. Goger

Goger lived in Flemington, N. J., with his wife, Dr. Pauline R. Goger.

Mr. Goger joined ATF 31 years ago as a mechanic's helper. In the company he had served as supervisor of branch accounting, assistant to the controller, assistant to the president, and as vice president. He was elected president of ATF in April.

Besides his wife he leaves a sister, Mrs. Helen E. Stewart, and four brothers, Frank X., Carl J., Raymond M. and Victor N. Goger.

•

New Plant For Young & Klein

Young & Klein, Inc., Cincinnati, recently moved into a new air-conditioned plant with 10,000 sq. ft. of floor space. The company specializes in short-run, three color lithography, using five one-color presses. The firm was organized 10 years ago.

Princeton Elects Executives

At a recent meeting of the board of directors of Princeton Polychrome Press, Princeton, N. J., George A. Cameron, Jr., formerly president, was



Johnson Cameron

elected to the new post of chairman of the board of directors. David O. Johnson, formerly vice president, was elected president.

Mr. Cameron was active in the photographic and microfilm fields for more than 20 years before he joined Princeton in 1954. Mr. Johnson was associated with Eastman Kodak Co. before he joined Princeton. Mr. Cameron and Mr. Johnson still retain their titles of secretary and vice president, respectively, of a subsidiary, the Rochester Polychrome Press, Rochester.

•

Baier, Smith In New Posts

Charles F. Baier and Sydney S. Smith were elected president and vice president respectively, at a board of directors meeting of the Rathbun & Bird Co., Inc., Oct. 23.

Mr. Baier, with more than 40 years association with graphic arts firms in New York and the eastern coast, is a well known figure in the industry. Formerly vice president of Rathbun & Bird, he has served the concern continuously since 1912, when he was hired as an apprentice machinist. Mr. Smith, for the past 15 years, has been sales manager of Rathbun & Bird.

•

LTF Compiles Consultant List

The Lithographic Technical Foundation is distributing to its members a list of 16 qualified technical field men and management consultants to the lithographic industry. Although LTF at present does not have any field men on its staff, it occasionally sends research personnel to do field service work. Plans call for some field men soon, but even then the Foundation could not hope to take care of all the technical consultant needs of the industry. This list contains brief resumes of consultants with whom LTF is familiar.

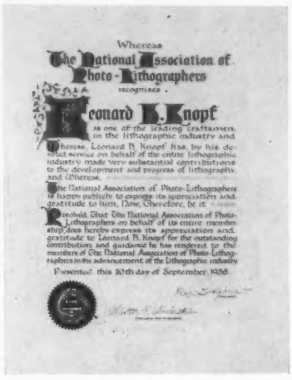
•

Pope & Grey's President Dies

William G. Tatlock, president of Pope & Grey, Inc., Clifton, N. J., died Oct. 26 of a heart attack at his home in Summit, N. J. He became associated with the firm in 1931 as a salesman, became sales manager and then general manager. He was elected vice president in 1944 and assumed the presidency last year. Active in organizations of the printing ink industry, he served on an advisory committee to the government during World War II.

Knopf Cited By NAPL

Leonard H. Knopf, president, The Meyercord Co., recently received this engrossed resolution from the National Association of Photo-Lithographers.



Whereas
The National Association of Photo-Lithographers
recognizes
Leonard B. Knopf
as one of the leading craftsmen in the lithographic industry and
Whereas, Leonard B. Knopf has, by his devoted service on behalf of the entire lithographic industry made very substantial contributions to the development and progress of lithography, and Whereas,
The National Association of Photo-Lithographers is hereby publicly to express its appreciation and gratitude to him, Now, Therefore, be it
Resolved, That The National Association of Photo-Lithographers on behalf of its entire membership does hereby express its appreciation and gratitude to Leonard B. Knopf for the outstanding contributions and guidance he has rendered to the members of The National Association of Photo-Lithographers in the advancement of the Lithographic industry
Presented this 30th day of September, 1956

The Association recognized Mr. Knopf as one of the leading craftsmen in the lithographic industry and expressed appreciation and gratitude for his service to NAPL and the industry. The presentation was made by Walter E. Soderstrom, vice president of NAPL.

Forums Planned by LTF

Plans for technical forums in 1957, conducted by the Lithographic Technical Foundation, indicate a forum will be held in Austin, Tex., early in the year. A forum May 10-11 in Philadelphia will be provided to serve also the Washington and Baltimore areas.



Presidents of Merging Firms

Francis A. Young *left*, president of Mail & Express Printing Co., Inc., and Charles E. Schatvet, president of Guide-Kalkhoff-Burr, Inc., recently announced the merger of their companies into a combination letterpress-offset printing facility. Following an exchange of stock, Mr. Young has become chairman of the board of Guide-Kalkhoff-Burr and Mr. Schatvet, vice president of Mail & Express. The combined facilities will include 50 letterpress and lithographic presses. Both companies will continue to operate in their present plants, but additional space has been acquired for an enlarged offset department at 225 Varick St.

•

New Contract in Buffalo Area

Apprentices and learners now will receive a rate of $1.50 an hour after a six months probationary period, according to the new two year contract, Oct. 1, 1956-Sept. 30, 1958, agreed upon recently by employers and Local No. 2, Amalgamated Lithographers of America, in the Buffalo area.

Other conditions of the contract include elimination of the cost of living clause; three weeks vacation after four years of service, starting in the 1958 vacation period; and general wage increases of 12 cents an hour for employes earning over $75 a week, and 8 cents an hour for those earning $75 a week and under.

•

TV Supplement by Offset

Off-Camera, a bi-weekly television and advertising trade paper, produced by offset, made its debut in St. Louis last month. The four-page paper actually is an extension of the dateline column appearing weekly in *TV Guide*. More than 1,000 people in advertising and television receive *Off-Camera* complimentary in the St. Louis area.



RHINOCEROS. A powerful, thick-skinned mammal of Asia and Africa, having one or two upright horns on the snout.

GLOOMY BECAUSE: There's a tougher skin than his —on a Sun COPPERTONE Offset Blanket

Tougher than a rhino's hide, Sun Coppertone offers you advantages which beat any ordinary lithographic blanket. You rarely have to "underlay," for example, because its thickness is absolutely uniform. Its surface is so smooth there's actually not a single defect to mar printing quality. Hardness is just right for top quality reproduction, yet the blanket is so resilient it "comes back" fast after each impression, ready for the next. For perfect register—and clean, sharp impressions, the Sun Coppertone blanket has exceptionally low "around cylinder" stretch. It resists ink and washup solvents to prevent embossing and ply separation.

And it has better resistance to smashes and mechanical abuse. Unlike blankets which are cured and then *ground* down to their finished thickness, Sun's Coppertone Offset Blanket is *cured to its finished thickness* of 0.065 inch. This finish cure, without grinding, gives the surface a "protective skin effect" just as baking produces a crust on a biscuit. For more information on how you can improve your offset jobs write:

A Division of Sun *Chemical Corporation*

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DIVISIONS OF SUN CHEMICAL CORPORATION

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Profits Rise At U.S.P.&L.

U. S. Printing & Lithographing Co. of Cincinnati, reported earnings of $1,139,776 for the nine four-week periods ended Sept. 9, equal to $3.30 per share of common stock, after allowances for preferred stock dividends. In the corresponding period a year earlier, net earnings were $1,007,102, or $2.79 a share.

•

Canadian Litho Artist Dies

James E. Mortimer, 74, Watertown, Ont., one of the few remaining lithographic artists in Canada, died Oct. 22. He entered the lithographic business at the age of 18 and worked with Howell Lithographing Co., Hamilton, Ont., for 56 years. Mr. Mortimer was one of the first to make posters on zinc plates.

•

Northwest In Expansion Move

An expansion program, including expenditures of $5 million and additional employment of 200 people, is being planned by Northwest Paper Co., Cloquet, Minn., it was announced last month by Stuart B. Copeland, president.

A new 200" Foudrinier paper machine has been ordered and will be installed in either the Cloquet or Brainerd, Minn., plant of the firm.

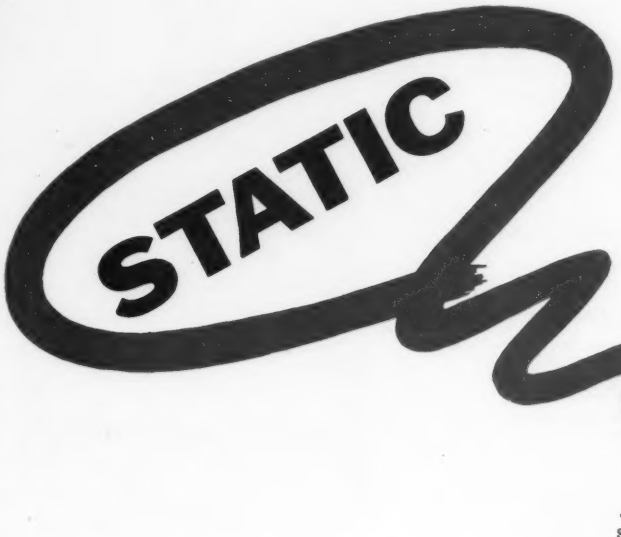
LNA Promotion Committee Plans 1957 Competition



The LNA promotion committee for the 7th Lithographic Awards Competition and Exhibit met recently in Chicago and formed plans for the coming event. Some of the committee members present were, *seated l. to r.*, L. E. Oswald, E. F. Schmidt Co.; Edward J. Chalifoux, Photopress, Inc.; and Thomas P. Mahoney, The Regensteiner Corp. *Standing, l. to r.*, Herbert W. Morse, LNA promotion director; R. C. Reinhardt, Philipp Lithographing Co.; Gordon C. Hall, LNA Western manager; U. Gordon Colson, U. O. Colson Co.; Edward E. Peterson, Forbes Lithograph Mfg. Co.; and John J. Lutgen of Stewart-Simmons Co.

J. E. Johnson Dies

J. E. Johnson, founder of the J. E. Johnson Printing & Lithographing Co., Dayton, O., died Oct. 26 in St. Petersburg, Fla.



. . . *can* be elimi[illegible]! . . . effectively, safely, inexpensively. The SIMCO "Midget" is *guaranteed* to be the surest means of static control available . . . for *all* printing machinery, under *all* operating conditions. Write today for information and prices of Simco's complete line, including the new "shockless" bars which are perfectly safe to use even in inflammable atmospheres.

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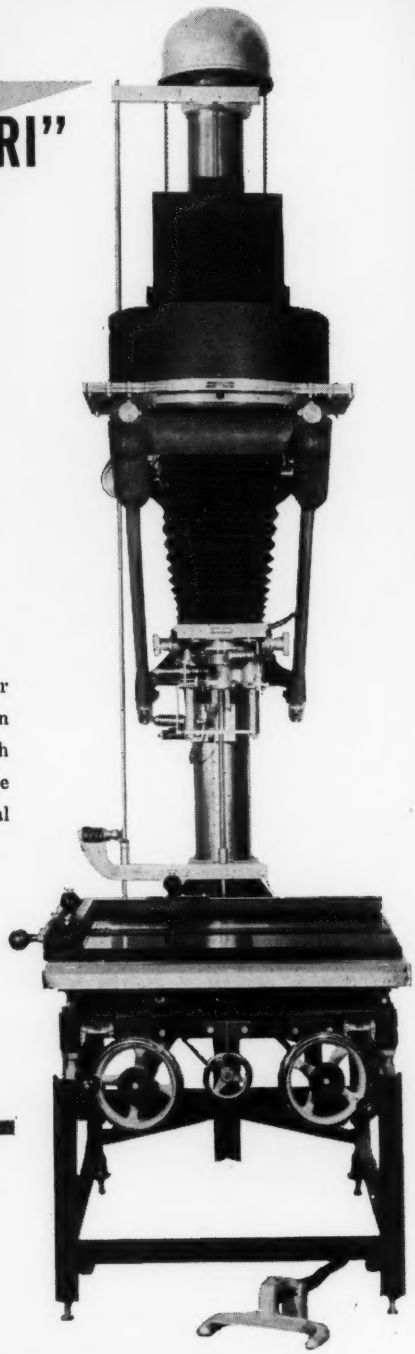
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Pringle & Booth, Ltd. Toronto, Canada	Commercial Printers Columbus, Ga.	King Studio Chicago, Ill.
C. F. Braun & Co. Alhambra, Calif.	Courier Journal & Louisville Times Louisville, Ky.	Miami Herald Publishing Co. Miami, Florida
McCalls Magazine Stamford, Conn.	The Osborne Co. Clifton, N. Y.	Shorecotor New York, N. Y.
Knapp Engraving New York, N. Y.	Eastman-Kodak Rochester, N. Y.	Army Chemical Center Edgewood, Maryland

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Cakes, Winship Speak to Young Lithographers Assn.

SPEAKING to a definitely biased group, Augustin F. Oakes, president of Charles Francis Press, and Wm. M. Winship, newly elected president and general manager of Brett Lithographing Co., told members of the Young Lithographers Association of New York the factors involved in buyers' consideration of offset and letterpress printing.

Mr. Oakes, a past president of the New York Employing Printers Association, spoke for letterpress, and Mr. Winship, treasurer of the Lithographic Technical Foundation, enumerated the merits of lithography. Acting as moderator for a question and answer session which followed was James F. Ehrman of Alco Gravure.

Although the question, "Is offset better than letterpress?" is an old one, it still can be answered only by a qualified yes or no. Both speakers agreed there are too many factors involved in specific jobs to draw an accurate comparison between the two processes. If a very fine screen job is required, a printing or lithography buyer would choose lithography because this process is capable of reproduction with a 250 screen, while the finest screen used in letterpress is 150. Mr. Oakes and Mr. Winship also agreed that the reason for most greeting card business being done by offset is the fact that greeting card stock requires lithography. In many other lines paper also is the determining factor.

Each process lends itself to a particular situation. Flexibility of being able to make different plates from the same positive was given in lithography's case. In letterpress, flexibility is gained in page correction, because a new plate doesn't have to be made, a change in a line of type being all that is required for copy change.

Speaking on the quality of lithography, Mr. Winship pointed to the Printing for Commerce exhibition, sponsored by the American Institute of Graphic Arts, in which lithographic work took the majority of awards. In rebuttal, Mr. Oakes claimed that the winning pieces were judged mainly on artwork with definite disregard of photographs and type.

Prices of work done by letterpress and offset differ due to many factors, one being the cost of paper. It was generally agreed that offset companies pay more for the same paper used by letterpress printers, but no explanation was offered. Manpower and wage rates enter prominently into cost. The number of men operating a two-color letterpress is two, but three men are required to operate a two-color offset press.

Mr. Winship quoted from an industry analysis (*ML, July, 1956, p. 88*) which showed net shipments of lithography growing by 98 percent during the period 1947-1954. Letterpress shipments for the same period rose 47 percent. Mr. Oakes agreed there was a higher percentage gain for lithography, but pointed to the higher base for letterpress. "If you start at 50," he said, "and go to 100, you have a 100 percent increase, and if you start at 100 and go to 150, you have only a 50 percent increase."

Mr. Oakes noted a new source of printing which has taken business away from letterpress and offset. He said that many large companies, corporations, banks, etc. are using multilith presses right in their own buildings for many jobs formerly sent out to commercial printers and lithographers. He believes the "glorified mimeograph" has hurt offset and letterpress more than is realized.

Continuing, Mr. Oakes charged that the one thing which has held the letterpress industry in check is the electrotyping part of it. He said that is the only branch of the industry which hasn't expanded and is the only branch of the letterpress industry operating on a one-shift basis. Shops formerly used electrotypes for runs over 20,000, but now make runs as high as 100,000 with just type, Mr. Oakes stated.

Association members were urged to contribute blood as their part in the Blood Bank Day for the Graphic Arts Industry, Nov. 26. The blood may be given any time, and credited to that day.

The next meeting of the association will be held Nov. 14 at the Advertising Club, New York, with Donald Macauley of Paper Quality Control, Inc., describing problems in selling printing in different countries, and the production problems involved.

•

Larson in IAES Post

Floyd C. Larson, a familiar figure for many years in activities of Chicago and national printing organizations, has resigned his position as



F. C. Larson

director of the U. S. Navy printing office at Great Lakes, Ill., to become executive secretary-treasurer of the International Association of Electrotypers and Stereotypers, with headquarters in Cleveland. He is a past president of the Chicago Craftsmen's Club, a member of the Chicago Litho Club, Printers Supplymen's Guild, Graphic Arts Association of Illinois and the Ben Franklin Club in Chicago. At the Craftsmen's international convention last summer he was elected a governor and also serves on the International's public relations commission.

•

Segerdahl-Halford Expands

Segerdahl-Halford Printing Co., Chicago's newest lithographing firm, has leased another 8,000 sq. ft. of floor space, to provide a total working area of 16,000 sq. ft. in a building at 325 W. Ohio St., where operations were started early this year. Plans also are being completed, G. O.

Crescent
INK & COLOR COMPANY

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***Crescent's Spectrum Service is created to reduce your costs, save you money, and make your work more profitable for you. It gives you all the advantages of complete custom ink service plus the economies of mass production.* With Crescent's Spectrum Service you gain these advantages:**

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2. ***It Saves Money.*** Crescent's Spectrum Service uses a small assortment of carefully selected inks to cover 95% of the presswork in most shops.* You buy and stock them in the best economic units for your needs, at the best quantity prices. Purchases of small expensive trial batches are discarded. But most of all, faster press preparation and less down-time save real money.

3. ***It Saves Material.*** The proper amount of ink is always on hand or easily prepared. No overestimates are necessary — and that means no dead inventory on your shelves.

4. ***Our Knowledge and Experience Is Added to Yours.*** This builds "know-how" and flexibility in your organization—a valuable plus asset.

5. ***It Enables Better Planning and Production Control.*** With all operations under your control, planning and production are more easily handled. If you would like to know more about Crescent's Spectrum Service Write us on your letterhead. We will send you a brochure giving complete details. No obligation, of course . . . but we think you will find Crescent's Spectrum Service mighty valuable for your plant!

Send for the Brochure Giving Full Details

*These Inks Contain Du Pont Vairon

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INK & COLOR COMPANY
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INKS FOR LETTERPRESS • LITHOGRAPHY • FLEXOGRAPHY • ROTOGRAVURE

Segerdahl, president, said, to add another press to the battery of four new presses with which the company started business 10 months ago. Present equipment includes two Harris one-color 41 x 54″ presses, one Harris one-color 23 x 35″ and a Webendorfer Big Chief 22 x 29″ press. The next press, he said, will be a large size two-color model. Other equipment includes a Robertson camera and complete modern facilities for making negatives, positives, albumin and deep etch plates.

Mr. Segerdahl formerly was superintendent for 20 years at the John Swift & Co. Chicago plant and for three years he also sold lithography. James Halford, his partner, formerly was assistant superintendent for Swift. The new plant, with 25 employes, is already running on a two-shift schedule, Mr. Segerdahl said. Products include catalogs, books, broadsides and a general line of commercial advertising material.

•

Seel Named Chief Engineer

Howard J. Seel has been appointed chief engineer of the Cleveland division of Harris-Seybold Co. Mr. Seel formerly was chief development engineer for sheet-fed offset printing presses at Harris. In his new assignment he will be responsible for product development, engineering, and final tests at the Cleveland plant, which manufactures large Harris sheet-fed offset presses.

•

Natural Color Process Shown

Vulcatone Corp., New York, a subsidiary of Vulcan Photo Engraving Co., formally opened its new offices and plant last month at 220 W. 19th St. with an open house for members of the graphic arts industry. Vulcatone specializes in color lithography through its short run natural color process.

More than 300 advertising and lithography buying executives were on hand to inspect Vulcatone's development in combining advanced engraving techniques with the basic Eastman Kodak lithography method. Besides its own direct color precision dark room camera, built after two

years of research, Vulcatone equipment includes two ATF 14 x 20" presses and an ATF Chief 29. In addition there is a large variety of dark room equipment for modern photographic color correcting, highlighting, automatic dropout and silhouetting.

In an interview with Dexter W. Griffith, Vulcatone manager, he said, although the firm has no salesmen, business is expanding rapidly and more presses will be added soon. Plans call for four more ATF 14 x 20" presses and two ATF Chief 29's.

The Vulcatone process is a three-color process in which, among other features, highlights may be dropped out photomechanically, as compared to former hand staging processes.

•

Canadian Litho Firm Sold

Bulman Bros., Winnipeg lithographing and printing firm, has announced sale of its West Coast subsidiary, Bulman Bros. Lithographing & Printing Ltd., B. C., to National Paper Box Ltd. The British Columbia subsidiary will retain its present management and staff.

•

J. Hayden Twiss Dies

Joseph Hayden Twiss, president of the House of J. Hayden Twiss, advertising agency in New York, died suddenly Oct. 5. Mr. Twiss was well known in the graphic arts industry, several of his accounts being in the field.

Following a short career as publisher of architectural publications, Mr. Twiss founded the agency bearing his name in 1928.

•

MVLA Elects Officers

At the annual meeting of the Miami Valley Lithographers Association, held at Kenwood Country Club, Oct. 23, Charles Waldhauer, U.S. Playing Card Co., was elected president. Harold Merten, Jr., Strobridge Lithographing Co., is the new vice president, and Edward A. Young of Young & Klein was reelected secretary-treasurer. Other members of the board are Harry Brinkman, Cincinnati Lithographing Co., Inc.; William Perin, Gibson & Perin Co.; and John Hennegan, the Hennegan Co.

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The newest Enco Pre-sensitized plate. Developed for speed and economy. A negative working plate specially controlled acetate laminated to paper. Visible image and Fastest exposure and processing, of any plate made. Available in most press sizes.

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Made for the critical lithographer. A quality plate for faithful reproduction of line and halftone work. Fine grained surface, fast one-step development. Unaffected by temperature or humidity. Heavy, scratch resistant aluminum. Easy to handle on the press.

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The FIRST pre-sensitized positive working plate in America. For use wherever positive originals, film or transparencies are available, the economical alternate to deep etch. Gives positive image from positive original. Fine grained surface, visible image after exposure, unaffected by humidity. A fast, easy-to-process plate that's easy to handle on the press.

All Enco Pre-sensitized plates are available in sizes to fit most presses.

Enco "LS" Developer for aluminum plates, and the new 3RP Image Remover (Paste) are the newest aids for faster, better reproduction.

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What is label paper doing in the Lincoln Tunnel?

When you drive through the Lincoln Tunnel you'll notice the ceiling is tiled. Normally, tile is set one at a time. However, this becomes difficult and time-consuming on a ceiling, which is all overhead work.

A progressive tile-setting company, doing the Lincoln Tunnel job, figured there must be a better way. They came to us with their problem. We suggested they use M-J Tunnel Kraft for the job. First the tile-setter put down a 36" wide sheet of Tunnel Kraft, gummed side up. After moistening the gumming, the tile was set in place on the Tunnel Kraft with the finished face against the gumming. When the gumming dried, the evenly spaced tiles were set in place, several hundred square feet at one time. The grouting cement was then poured, a whole section at a time.

After the tunnel was finished and the scaffolding removed, fire hoses quickly washed off the Tunnel Kraft. Underneath — bright, uniformly spaced tile, all perfectly grouted and free from stain or dirt. This same tile-setting technique was later used in the Queens and Battery Tunnels.

Yes, our technical staff will even go underground to solve a label paper problem. What is yours?

You may not be setting tile, but you probably work with labels or label paper.

You know from experience that a label is no better than the paper on which it's printed. We offer you over 100 years of experience gumming and coating paper, plus *the most complete line of label papers in the country.*

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100 YEARS OF EXPERIENCE

M-J WARETONE • M-J Instantaneous & Delayed Action HEAT SEAL • M-J PLATED
M-J Self-Adhesive DRY-STIK • M-J OLD TAVERN • M-J Guaranteed FLAT GUMMED

Litho Club

From Page 76

Inc.; and Frank Holloway, General Offset Co.

Six new members admitted to the club are Robert Watson, Brooks Co.; Silvio Corio, Conn. Printers; Robert Gisolifi, Jr., Mark Friedman, Homer Callihan and Richard Gandelman, all from City Printing Co.

Three educational features highlighted the November meeting of the Connecticut Valley Litho Club. A. D. Kirkpatrick, eastern division representative of Gurin Rapport, Inc., Chicago, spoke on "The Web Press."

The new Harris-Seybold movie, "The Safer Saber," about the company's new power paper cutter, was shown. Art Olney and Herb Peterson handled the details. Following the film, a practical demonstration of a Foto Type setter was presented by Robert Fitzgerald of Davidson Supply Co., Hartford.



Anthony DiNicolla, first president of the Connecticut Valley Litho Club, receives a Senefelder bust from Lou Tamb at the club's annual Past President's Night.

Dallas

New Press Demonstrated

Dallas Litho Club held its October meeting at the local Harris-Seybold Co. plant where the new Harris-Seybold 14½ x 20½" offset press was demonstrated. The new press, Harris' first venture into the small press field, takes a stock size up to 14½ x 20½" and gives an image up to 14⅛ x 20" at speeds up to 7000 IPH.

The November meeting has been designated "New Products and Processes Night." Area suppliers will present the latest graphic arts products.

The Southwest Litho Clinic, sponsored jointly by the Dallas and Houston Litho Clubs will be held in Dallas in June. Emphasis will be placed on quality at next year's clinic.

New York

Schlegel, Swayduck Speak

BRINGING a close to the celebration of its 50th anniversary, the New York Litho Club had its biggest meeting in months as two well-known industry personalities provided a bit of nostalgia with talks on "Fifty Years of Lithography in New York." George Schlegel III, president of Schlegel Lithographing Corp. and a fourth generation lithographer, summed up the past 50 years in management, while Edward Swayduck, president of the Amalgamated Lithographers of America, Local No. 1, reviewed labor's accomplishments and contributions to the industry.

In his talk, Mr. Swayduck pointed out the need for publicity—publicity for the lithographic industry. He felt that too many people are unaware of the capabilities of lithography and referred to a recent article in the New York *Times* which called lithography an unknown industry.

Mr. Swayduck said the ALA is constantly on the lookout for ways in which to sell the industry. Plans will be made at the ALA's November meeting to go ahead with its intended Florida resort project, where retired and working members of the group can have luxurious vacations at a nominal fee.

Throughout his talk, Mr. Swayduck emphasized the growth of lithography and referred to a survey taken two years ago by Time-Life, Inc., which concluded that lithography would double in the next five years. By constant promotion "it can be tripled," he said.

Mr. Swayduck mentioned the technical forum Nov. 30-Dec. 1, sponsored by his organization, in cooperation with eastern litho clubs and the Metropolitan Lithographers Association, to be held at New York's Manhattan Center. The forum, presented by representatives of the Lithographic Technical foundation, will have a chance to sell the values of lithography, as well as to instruct the personnel already engaged in it. "Every day many letterpress shops are trying lithography," Mr. Swayduck said. The terrific demand for lithography is the cause, he stated.

Cooperation Is Key

Mr. Schlegel, a former president of the Lithographic Technical Foundation, centered his address around "cooperation." He said, "It is interesting that we lithographic printers, who have been able to act together have made the greatest percentage progress in the over all graphic arts to date. Cooperation, respect and hard work lie back of our present day success and these same characteristics will continue to be the cornerstones of our future accomplishments."

He outlined industry growth from 1869, when hand operated presses were converted to power presses, to 1930 when four-color equipment practically became standard. In the intervening period single color operations switched to multi-color, and split fountain operations began; that was in 1890. In 1906 there was the change from flat bed to rotary; and single unit to multi-unit equipment in 1924.

Although his talk was designated "Fifty Years," Mr. Schlegel indicated that the golden era of offset lithography has been of only thirty years duration. In 1926 the lithographic equipment field "came alive" and the LTF became a program.★

Boston

James F. Beldotti Honored

James F. Beldotti, superintendent of Rand Avery-Gordon Taylor, Inc., Boston, was paid tribute for his services to the lithographic industry at the October dinner meeting of the Boston Litho Club. Mr. Beldotti, who served two terms as club president, 1949-50, and 1955-56, was honored during the portion of the evening's

(*Continued on Page* 157)



LADD'S Offset Printing Co.

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TELEPHONE MALDEN 4-9161

May 22, 1956.

Consolidated International
Equipment & Supply Company
1112 North Homan Ave.
Chicago 51, Illinois

Gentlemen:

Att: C. J. Meyers, Ass't to the President

We are well pleased with the performance of the Consolidated Pearl Press. It's accuracy is greater than expectations. Not are we more than pleased with the press, but also have the same response of feeling from our customers; whose work is being done on the Consolidated Pearl Press.

One of the first jobs to be run on the Consolidated Pearl, which incidentally, was a two-color job, was run for National Co., Inc. of Malden who were more than pleased with the result.

Yours very truly,

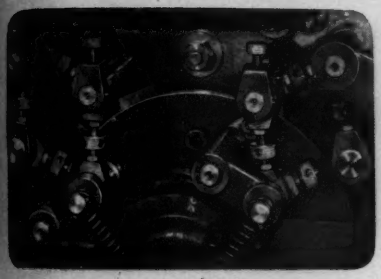
Frederick G. W. Ladd

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LADD'S OFFSET PRINTING CO.

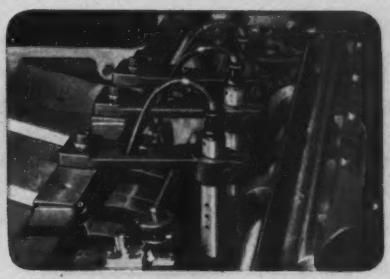
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THE CONSOLIDATED PEARL OFFSET PRESS

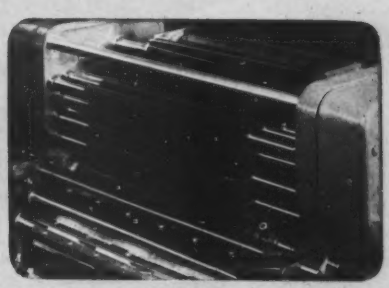
A superb example of Swiss Precision



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Easily accessible from outside



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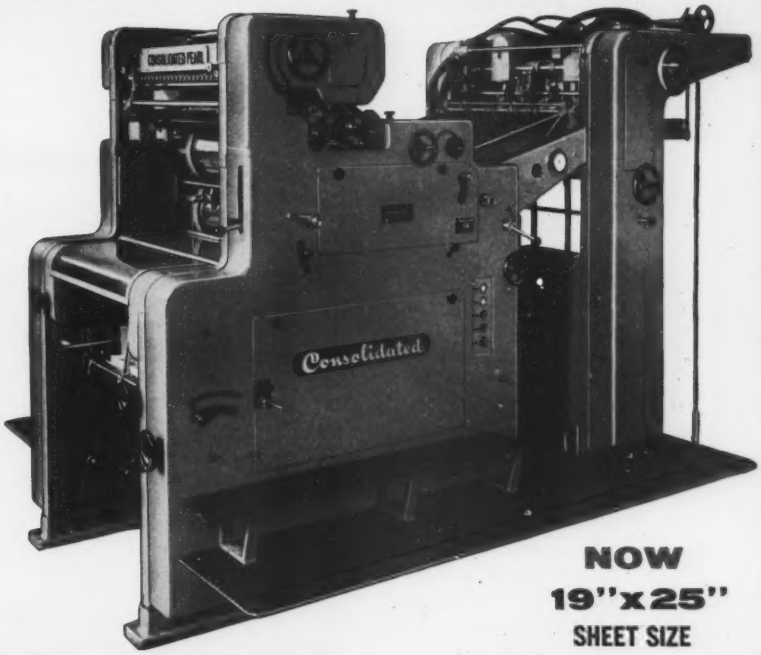


FULL COVERAGE INKING with four large form rollers of varying diameters

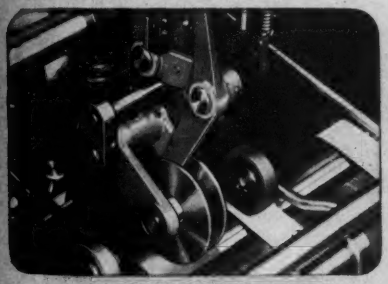
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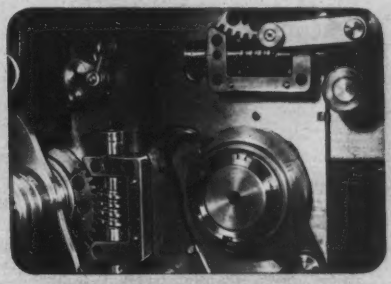
You can purchase this outstanding, Swiss built press with payments as low as $211.00 per month. Your entire payments can be charged off to depreciation and are tax deductible, as you pay them, through the Consolidated Depreciation Payment Plan.



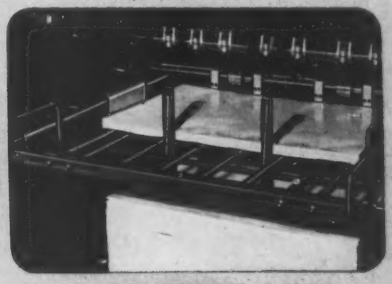
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COMPLETELY ELIMINATES ALL HAZARDOUS FUMES

Check these advantages:

- Removes all hazardous fumes at their source—no odor in shop and offices.
- Table at convenient working height.
- Exhaust slot removes contaminated air through slot all around perimeter of working area at high velocity.
- Acid resistant KOROSEAL lined disposal pitches to a KOROSEAL lined 2" drain.
- Processing of plates on an everlasting smooth surfaced slate slab.
- Large heavy duty ball-bearing type built-in suction blower operates quietly and is belt driven by a standard speed motor.
- Reduces absenteeism.
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- Increases production.

4 POPULAR SIZES

No.	Slate Slab	Overall Dimensions (All 33½" High)	Exhaust Blower Capacity: Cu. Ft. Air Per Minute	Motor H. P.
1	30"x40"	42"x50"	2500	1
2	42"x50"	54"x62"	3200	1½
3	50"x60"	62"x72"	4200	1½
4	60"x80"	72"x92"	4800	2

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"CHAMPION" Improved TEMPERATURE CONTROLLED Developing Sinks



MAINTAINS EVEN TEMPERATURE WITHIN A FRACTION OF A DEGREE

Features:

- Recirculating pump equalizes sink water temperature by forced flow of water around and under developing trays.
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- In operation a continuous flow of water is not required. Result: no water wasted.
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#1	3 Trays	20x24 Film Size	32½"	x 74"
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. . . and other sizes available for your special requirements.

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Nov. 30, Dec. 1:

Biggest LTF Forum Set for New York

BIGGEST and most extensive LTF-Technical Progress Forum ever held will be presented Nov. 30-Dec. 1 in New York for an expected 3,000 lithographers. Previous forums, in all parts of the country, have attracted as many as 1,000 persons, but advance registrations for this month's forum, at Manhattan Center, 311 W. 34th St., indicate that this record may well be tripled. New material has been prepared by the LTF research staff for the two-day forum, with theater-size closed circuit TV, color and slide films, and talks on the program.

No one phase of lithography is to be stressed; emphasis will be on every step in offset production. Co-sponsors of the LTF forum are the Metropolitan Lithographers Association and Amalgamated Lithographers of America, Local No. 1. Other trade groups are cooperating. Many employers in New York and other nearby eastern cities are sharing part of the cost of registration with their employes. Following is a brief description of the program:

Friday, Nov. 30—5 p.m.

5 to 5:15 p.m.

INTRODUCTION TO THE FORUM

Arthur Herst, Pres. Metropolitan Lithographers Assn.
Edward Swayduck, Pres. Local No. 1, A.L.A.
Mike Bruno, LTF Research Manager

5:15 to 6 p.m.

HOW TO MAKE BETTER HALFTONES AND CONTACTS

Frank Preucil, Edward Brody

TV demonstration will cover various types of photographic materials and show comparisons of exposure-development conditions. Which ones can help you do a job in the best and fastest way. The reproduction characteristics of glass screens and different contact screens will be shown. How to make better contacts with the least trouble from undercutting.

6 to 6:45 p.m.

AVOIDING TROUBLE WITH PAPER ON THE PRESS

Charles Borchers

Fundamental information about paper. Why it acts the way it does, and the best ways to handle it to keep out of trouble. A number of paper tests will be demonstrated, including those that will show grain direction, felt and wire sides, moisture content, register, and tendency to pick.

6:45 to 7 p.m.—Coffee Break

7 to 7:45 p.m.

HOW TO AVOID TROUBLE WITH INK ON THE PRESS

Dr. Robert Reed

The most common troubles with ink are failure to dry, chalking, scuffing, tinting, slurring, offsetting, and hickies. TV demonstration will show causes of such troubles and how to handle ink to avoid them.

7:45 to 9:15 p.m.

HOW TO MAKE BETTER PLATES

Edward Martin, Mike Bruno

TV demonstration covering most of the steps required to make both surface and deep-etch plates. Discussion of the purpose, materials, and methods for different steps.

Saturday, Dec. 1—9 a.m.

9 to 9:30 a.m.

GRAINLESS PLATES

Mike Bruno

Three general types of grainless plates in use today—bi-metal, presensitized, and LTF's grainless zinc and aluminum plates will be discussed. This talk will give fundamental information on the characteristics of the most common and widely used of these kinds of plates. The special technique and requirements in adjusting the press to run such plates also will be described.

9:30 to 10:30 a.m.

HANDLING PLATES ON THE PRESS

Edward Martin

Good plates can do some amazing things on the press. A color movie will show how to handle plates on the press so that they give all the life and trouble-free running built into them. How to run your own tests to determine the best platemaking procedures and materials to use in your own plant.

10:30 to 10:45 a.m.—Coffee Break

10:45 to 11:30 a.m.

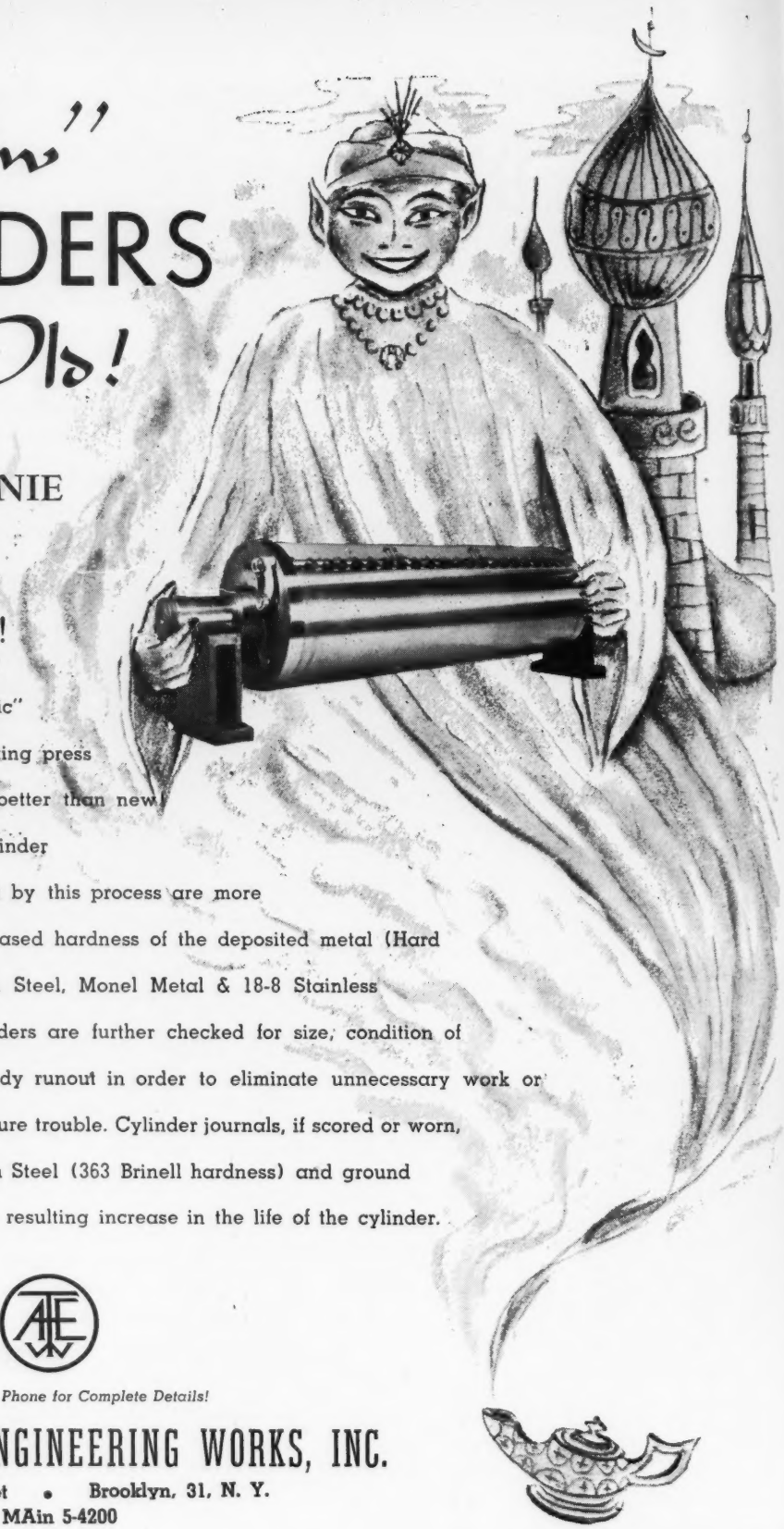
MAKING THE JOB EASIER WITH INSTRUMENTS

Mike Bruno

Measurements with instruments tell you when you are

(*Continued on Page* 131)

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Arthur Tickle's "modern magic" takes worn or damaged printing press cylinders and rebuilds them better than new! Besides saving money on cylinder replacement, cylinders rebuilt by this process are more durable because of the increased hardness of the deposited metal (Hard Stainless Steel, High Carbon Steel, Monel Metal & 18-8 Stainless Steel) In addition, all cylinders are further checked for size, condition of bearers and journals and body runout in order to eliminate unnecessary work or discover hidden sources of future trouble. Cylinder journals, if scored or worn, are rebuilt with High Carbon Steel (363 Brinell hardness) and ground to standard diameter, with a resulting increase in the life of the cylinder.

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PIA Officers

New PIA president is Reuel D. Harmon, president of the Webb Publishing Company, St. Paul, Minnesota, who was elected Oct. 30. Mr. Harmon is immediate vice-president of the Association. He has been associated with Webb Publishing Company since his graduation from Harvard University in 1926.

Col. Harold R. Kibler, assistant to the president, W. F. Hall Printing Company, Chicago, is the new vice president.

PIA's new national secretary is Charles E. Schatvet, president of Guide-Kalkhoff-Burr, Inc., New York. His industry career began as a salesman for the Guide Printing Co. in New York immediately after he graduated from Carnegie Institute of Technology in 1933.

The new treasurer elected to serve PIA for the current year is John C. Henley III, president of the Birmingham Publishing Company, in Birmingham, Ala.

Fisher Elected ATF President

William W. Fisher was elected president of American Type Founders at a special meeting of the board of directors on Oct. 31. Mr. Fisher assumes the office vacated by the sudden death of Milton J. Goger, Oct. 22.



W. W. Fisher

Mr. Fisher, 44, is the youngest president to head ATF. He joined the firm five years ago as vice president in charge of manufacturing and subsequently became vice president of operations. In March he was elected a director of the company, as well as vice president in charge of sales.

•

Schools Invited to Program

Invitations to see many aspects of the graphic arts at Printing Week headquarters in Hotel Benjamin Franklin, Philadelphia, Jan. 15, will be extended to all high school and college students in the Philadelphia area. Joseph F. Matlack, committee chairman, is receiving recommendations for a program describing all printing processes.

•

Terwilliger Heads Litho Drive

Donald L. Terwilliger, president of D. L. Terwilliger Co., has been named chairman of the Lithographers Division of the 51st annual fund drive of Travelers Aid Society of New York. Mr. Terwilliger is one of 225 executives active in this year's drive.

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ANNOUNCING

the **new** Jomac Dampener Dryer

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Books and other Aids . . .

How to Prepare Art and Copy for Offset Lithography

By William J. Stevens and John McKinvan

Twelve chapters with over 125 illustrations, two- three- and four-color lithography throughout. 8½ x 11", cloth-bound, hard covers. A colorful and highly useful book for your library. Widely used in schools.

POSTPAID $5.25

Color Chart for Dot Etching

This chart, composed of four sheets, is 22½ x 26½", and is bound at the top with a metal strip for wall hanging. The first sheet is magenta, cyan blue, process yellow and black. The second is warm red, cyan blue, process yellow and black. Number three is magenta, warm blue, process yellow and black, while the last is warm blue, warm red process yellow and black.

Each of the four pages contains 215 color squares. Each square of color is identified, and each square is divided into four different percentage screen tints. It was produced on regular offset stock on a two-color offset press.

COMPLETE FOUR-PAGE WALL CHART — $10

"The Single Color Offset Press"

By I. H. Sayre

Different types of offset presses are detailed; then the step by step mechanical operation and adjustments of four Harris-Seybold Co. presses — the earlier sheet-fed LSB and LSN, and the newer models with selective stream and sheet feeding, LTV (17 x 22) and LTW (21 x 28). Webendorfer presses (Chief, Little Chief and Big Chief) are discussed with complete instruction for operation, followed by a discussion of the larger presses — the EBCO (Miller Printing Machinery Co.) and the Miehle 29 and Miehle 36.

The book points up the general similarity of handling of the various presses, at the same time explaining the special characteristics of each. Primary objective of the book is to acquaint the reader with the precision and care that is required in handling offset presses, and to demonstrate how to obtain trouble-free operation.

In addition to the specific treatment on presses, there is a section on blankets, papers, inks, rollers, plates, fountain solutions, and other materials used by offset lithography.

The book is cloth bound in bright red, washable cover, 255 illustrations, printed on offset enamel stock, and sewed in 16"s so that it lays open flat. $6.50 plus postage.

Point of Purchase Cardboard Displays

By Victor Strauss

First complete book covering the subject. Contains visuals of all kinds of displays, with a complete construction plan for each one shown. There are 226 blueprints, coded and self-explanatory. Discussion covers dummies, instruction sheets, cartons, packing and shipping. Another section covers items such as motors, flashers, rivets, hooks, rubber bands and other fasteners and devices.

It's 9 x 12", 218 pages, and a book every display man will need. Price, $15.00.

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Enclosed is payment. Please send the book (or chart), as checked

- ☐ How to Prepare Art & Copy — $5.25
- ☐ The Single Color Offset Press — $6.50
- ☐ Color Chart for Dot Etching — $10.00

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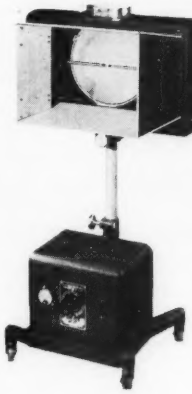
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For use with vertical printing frames under 40″ x 50″



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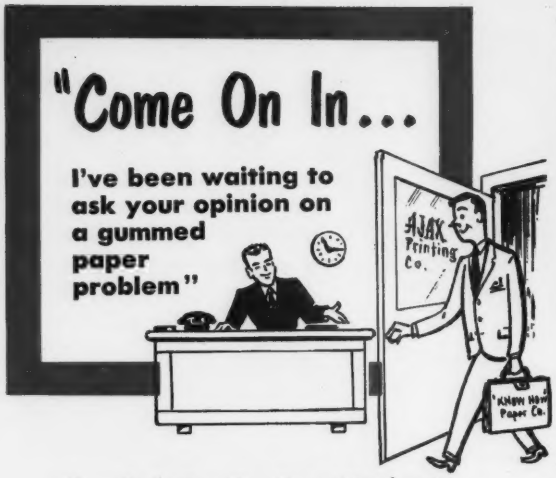
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More than 20 Important Subjects Including:

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AIGA To Sponsor Exhibit

The American Institute of Graphic Arts will present an exhibit this spring of "50 Packages of the Year," together with 50 record album covers. Nov. 12 is the deadline for entries produced in the U. S. and Canada between Aug. 31, 1955, and Sept. 1 of this year.

According to the Institute, this new exhibit stems from "awareness of the growing importance of packaging as a vital phase of graphic arts work" and from recognition of record albums as "a young but lively graphic field."

•

More Textbooks by Offset

A move to relieve the textbook shortage in U. S. schools may provide the stimulus for increased production of texts by offset. The American Textbook Publishers Institute late last month released a booklet entitled "Budgeting for Textbooks," one of a series sponsored by the H. Wolff Book Mfg. Co.

According to the booklet, rising costs and tremendously increasing enrollments reduced the per pupil supply of almost everything in the schools—including textbooks. In addition, the booklet asserts, faulty budgeting on the part of school superintendents and purchasing agents is partly to blame.

To help school officials in their task of determining correct amounts to allocate for text materials, "Budgeting for Textbooks" includes a simple "rule of thumb" method of planning budgets. It goes on to point out that "unlike the other serious shortages schools are facing, the textbook shortage can be cured immediately."

Presumably, any increase in book production stimulated by this campaign would find its way, in great measure, to offset printers, who have been doing more and more work in this field in recent years, because of increased use of illustrations and color in both high school and grade school texts.

The H. Wolff company is one of the largest manufacturers of books in the country. Its own production is all letterpress, but the company binds both letterpress and offset sheets in its large bindery. It is common for both processes to be used in texts.

•

Indirect Conversion Method

Double-offset transfer, a new indirect conversion method, working from a relief form to an offset plate, has been described in a bulletin of Rochester Institute of Technology.

In explaining the method, the article states the cylinder of a proof press is covered with a rubber blanket and an impression is taken directly from the form. Then the form is removed from the press and replaced by a type-high impression base topped by a second blanket; the image is transferred from the cylinder blanket to the impression base. The plate is positioned to the guides on the cylinder and the laterally reversed image offset from the base to the plate.

•

Int'l Exhibition June 1-16

The latest creations in the field of graphic arts, not only of the United



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States, but of the whole world, will be presented at GRAPHIC 57, an international exhibit, June 1-16 at Lausanne in the French Alps of Switzerland.

Manufacturers of graphic arts machinery and materials will display their products at this "test market."

The International Congress of the Printing Industries and Allied Trades, organized every three years by the International Office of the Printing Industries and Allied Trades, London, will take place in Lausanne during the period of the exhibition, June 3-8.

Membership Up 71.1%

The National Association of Photo-Lithographers has announced that over the past two years, under the leadership of Rex G. Howard, its membership increased 71.1 percent. Total membership now is 941, compared to 550 on Oct. 1, 1954 During the past year the board of directors received 232 applications for membership in the Association and dropped 41.

Ilford Names Harbison

H. S. Tasker, president of Ilford, Inc., New York, announced Nov. 1 the appointment of Robert C. Harbison as Ilford technical representative for California and the West Coast.

In his new capacity Mr. Harbison will serve as consultant and sales liasion man for the entire line of Ilford X-ray, graphic arts, commercial and amateur photographic materials. He came to the new American subsidiary of Ilford, Ltd., London from Technicolor, Inc., and for a time had been a representative of Di-Noc Corp. He will make his headquarters in Los Angeles.

●

O'Connor Elected by PIA

Wm. Barnes O'Connor, executive secretary of the Graphic Arts Association, Inc., Baltimore, was elected to the board of directors of Printing Industry of America, Inc., during PIA's Annual Convention in the Statler Hotel, Los Angeles.

Reprints Available

A copy of one of the following reprints of material that originally appeared in the pages of MODERN LITHOGRAPHY will be given free with each new subscription to ML.

Get an extra copy of the leading litho magazine for shop or home right now. Just tear out this coupon and enclose it with a note giving your name, address and job title. Be sure to check the reprint you want with your subscription.

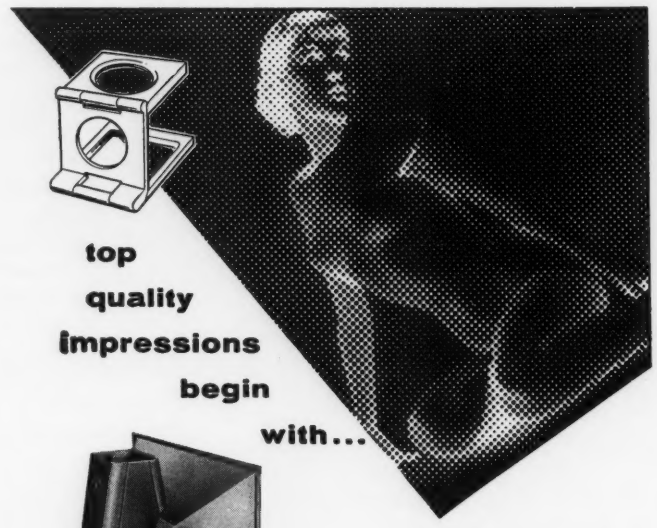
☐ Color Process Booklet, by *Andy Perni*

☐ Presensitized Plates by *ML staff*

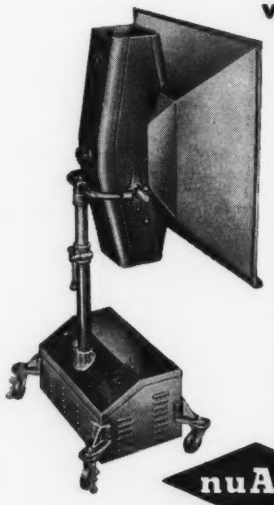
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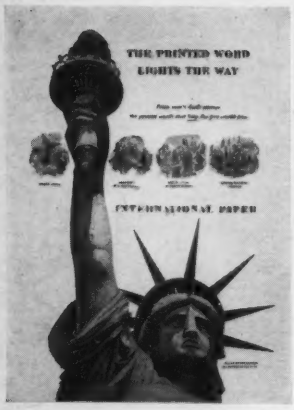
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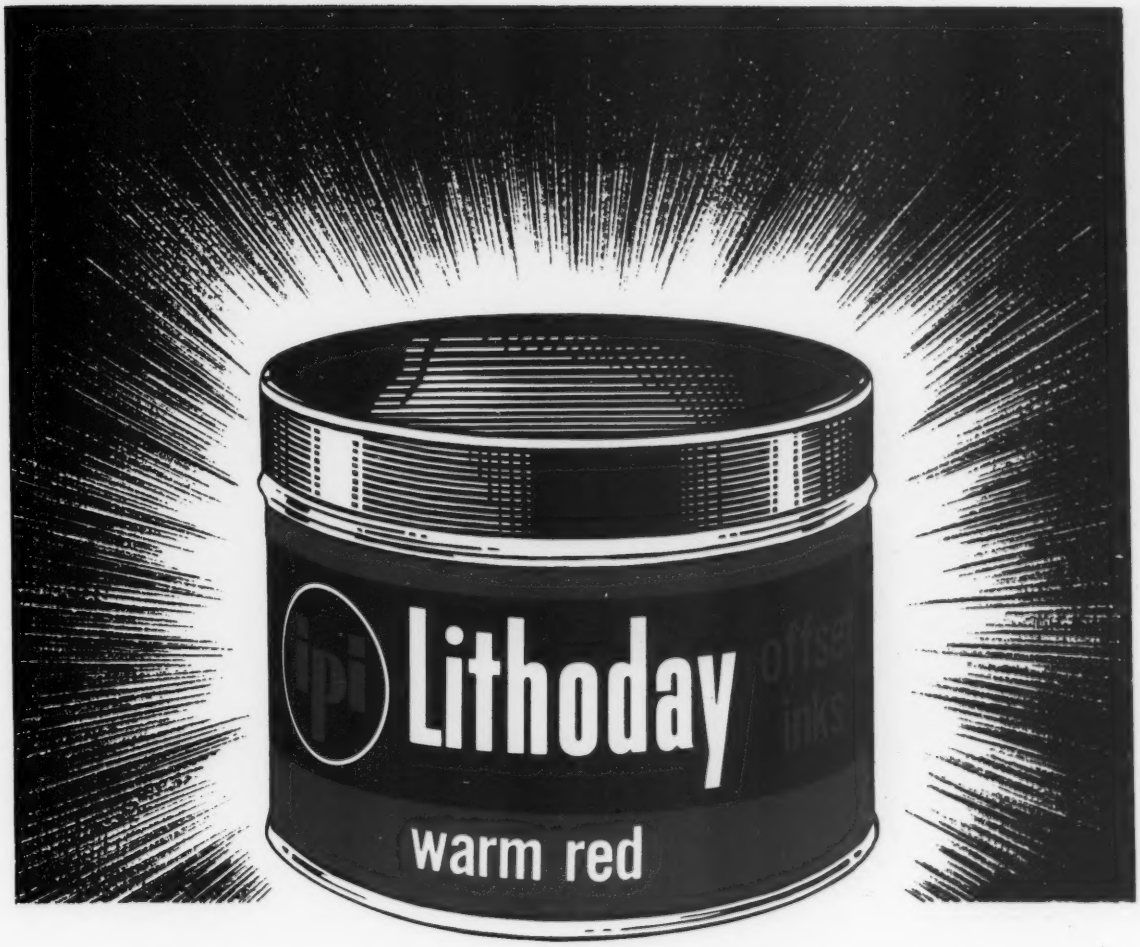
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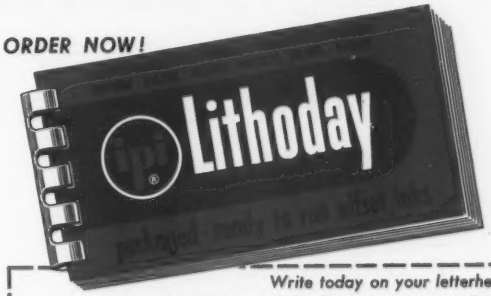
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Once every advertiser guessed about circulation accuracy and gambled on advertising results; today he need not question the wealth of data in any A.B.C. audit report, for it contains only *verified* answers to his most searching circulation queries.

* * *

*The Audit Bureau of Circulations, founded in 1914, is a cooperative, nonprofit association of the leading buyers and sellers of advertising space. A.B.C. sets standards for net paid circulation, audits and reports circulation facts. **To be sure of what your print media dollar buys—look for the A.B.C. symbol.**

When a media director or advertiser asks us, "How much paid circulation? What do your readers pay? Where does your circulation go? How do you get circulation—your audience for my advertising?", we need only show him our latest A.B.C. audit report. There he finds factual answers that annually pass the test of a trained A.B.C. circulation auditor's scrutiny.

And any buyer of space can decide for himself, with confidence, the value of our circulation audience. Our A.B.C. membership means circulation reported in accordance with recognized, impartial standards, established by buyers and sellers of space working together in A.B.C.

Publishers who meet the Bureau's high standards know the A.B.C. symbol as a mark of circulation integrity. The value-wise advertiser, too, has learned that *the A.B.C. symbol is his dependable guide to the audited facts* about net paid circulation that protect his advertising investments.



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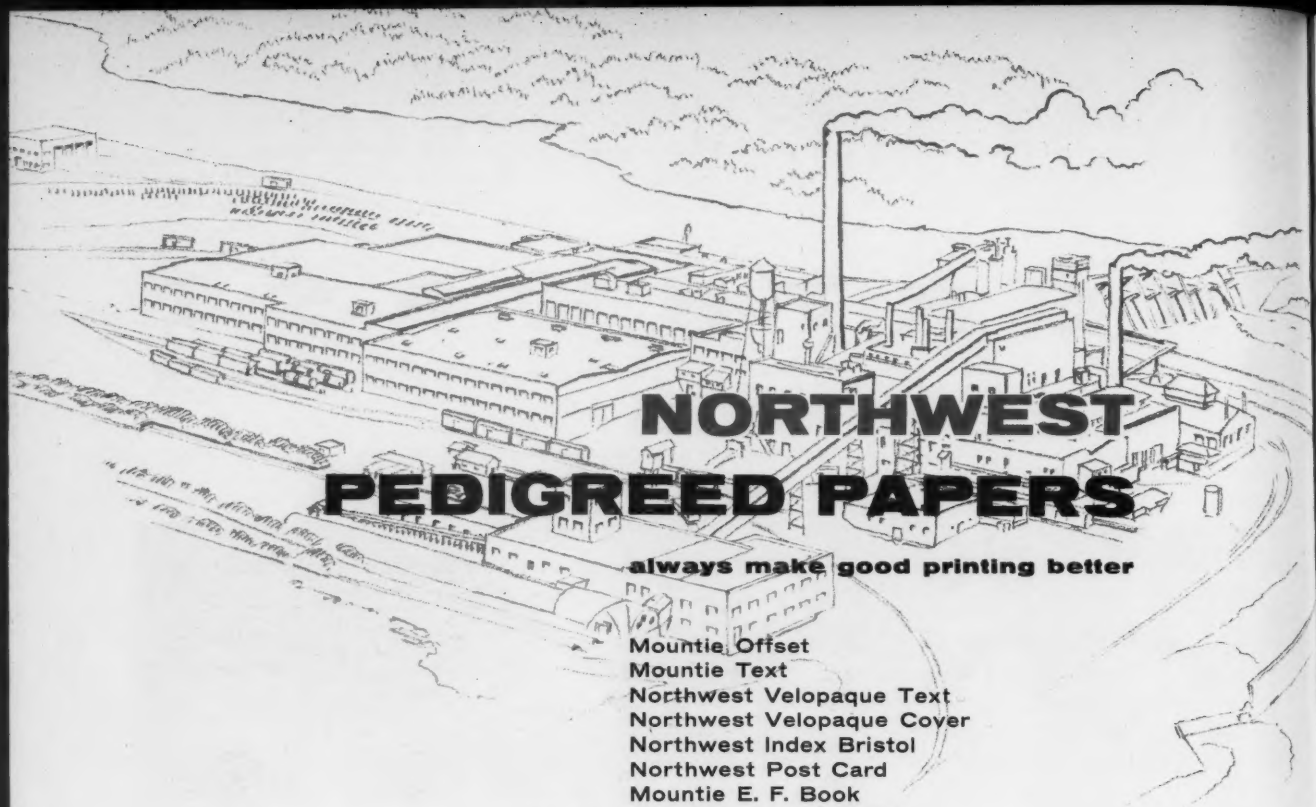
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LNA Members See Litho Posters

Members of the Lithographers National Association recently attended a private preview of a special exhibition of lithographed theatre posters, "As On A Billboard," at the Museum of the City of New York.

The Museum showed 30 lithographed posters of the late Otto Lambert Grever. The posters recorded the flamboyant period in the New York theatre from the beginning of the 20th Century to the early 1930's. For many years Mr. Grever was foreman and head artist of H. C. Miner Lithographing Co. in New York. The firm was dissolved in 1934.

•

Bubar Heads Boncraft, Inc.

James A. Bubar, president of the Buffalo Litho Club, has been elected president of Boncraft Inc., lithographers of Buffalo, succeeding Frank Ferry who has left the company. Formerly vice president, Mr. Bubar was succeeded in that post by Chester A. Sasinowski. Edward J. Harder was elected secretary-treasurer.

•

Sampson Heads Michigan GAA

Paul Sampson, general manager of Sampson & Johnston, Inc., Detroit, has been elected president of the Graphic Arts Association of Michigan. The association now covers more than 275 graphic arts firms in Detroit and Michigan.

•

Surrey, Mueller Elected Officers

The board of directors of Roberts & Porter, Inc. have elected Herve W. Surrey, Sr., vice president. Walter Mueller has been elected treasurer.

Mr. Surrey supervised Roberts & Porter's audits from 1922 until 1939 when he joined the staff as office manager and accountant. He was made treasurer in 1941. Mr. Mueller, who succeeds Mr. Surrey as treasurer, joined the company in 1946 as an auditor. He was named assistant to the secretary in 1951.

•

Bell Joins Roberts & Porter

The Chicago sales staff of Roberts & Porter, Inc. has been increased by the addition of Robert Bell, who has considerable experience in presensitized plates. Mr. Bell will serve the Chicago area not only as a salesman, but also as a technical adviser, helping lithographers make the best use of presensitized plates.

•

LTF Develops Thickness Gauge

The Lithographic Technical Foundation has issued a booklet on its recent development, the LTF Thickness Gauge. This new gauge, according to LTF, accurately measures thickness of sheet materials. It is the first instrument of its kind developed specifically for the industry to give a true measurement of offset blanket thickness. It has been designed and calibrated to tell how thick the blanket will be when stretched on the cylinder.

While it was designed primarily for offset blankets, the LTF gauge is better than a machinist's micrometer for gauging packing sheets, paper and cardboard, LTF claims. If it is mounted so that the lower contact point is flush with the table top, it is equally good for gauging printing plates.



Lithographed Specialties At Chicago Show

LITHOGRAPHERS who specialize in calendar manufacture and in products of interest in the retail stationery trade were present in considerable numbers at the recent Chicago trade shows of the Advertising Specialties National Association and the National Stationers Association.

Most of the calendar makers concentrated at the Palmer House exposition sponsored by the advertising specialty group. Noted among the 139 exhibitors were the following:

Advance Lithographing Co., Chicago; John Baumgarth Co., Melrose Park, Ill.; J. B. Carroll Co., Chicago; Colorama, Inc., Melrose Park, Ill.; John Frederick Co., Chicago; Goes Lithographing Co., Chicago; Harrison & Smith Co., Minneapolis; Jos. Hoover & Sons Co., Philadelphia; Ketterlinus Lithographic Mfg. Co., Primos, Pa.; Oval & Koster, Indianapolis; Oscar Scheldrup Co., Chicago; Jos. Schmidt, Inc., Brooklyn; and Skinner & Kennedy, St. Louis, Mo.

Also participating in the specialty show were Minute Man Line, Inc., Boston, which showed lithographed baby sitter memos, gold signature note books, engagement calendars, decals, Christmas cards, carol books, baby, bride and graduation record books. National Detroit Publishers featured their birthday cards and Christmas cards for businessmen. Atlantic Playing Card Co., New York, showed their lithographed advertising playing cards and advertising matches. Ballonoff Metal Products Co., Cleveland, O., showed their metal and asbestos mats for kitchen and dining table use, many of which are decorated by metal lithography.

At the stationers' show in the Conrad Hilton Hotel, lithographed products shown included autograph register supplies, diaries, loose leaf business forms, maps, atlases, globes, books, desk and wall calendars, greeting cards, art subjects, decals, stationery, envelopes, gift wrappings, labels, tags, trading stamps and party goods.

Among the more than 400 exhibitors who overflowed into every nook and corner of the "world's largest hotel," were the following litho firms: Columbian Art Works, Dennison Mfg. Co., Eureka Specialty Printing Co., Gibson Art Co., Geographia Map Co., Philip Hano Co., Rand McNally & Co., Replogle Globe Co., Weber-Costello Co. and Wilson Jones Co.

•

Personnel Changes At Miehle

Mack A. Thompson, who has been attached to the Chicago office of Miehle Printing Press & Mfg. Co. for the past two years, has been assigned to the Denver area. He will represent the firm in the states of Colorado, New Mexico, Wyoming, Western Kansas and Western Nebraska.

Robert Cashmore has been assigned to Miehle's Rochester office. He formerly was associated with Miehle in the Boston and New York offices.

•

Litho Field in Rapid Growth

Olin E. Freedman, Chicago consultant to graphic arts management, informed members of the National Trade Paper Association of the trends in printing affecting paper merchants at the recent convention of the Association in Chicago.

He advised special attention to developments in lithography, which in response to increasing emphasis on color, is growing by leaps and bounds. He told his audience that the lithographing process, because it is relatively inexpensive, has distinctive advantages for color work. Percentagewise, in relation to total paper consumption, he said, paper merchants can expect increased demand for offset paper stock.

Mr. Freedman referred to the research work done by the Lithographic Technical Foundation, which is enabling the lithographer to reduce the amount of water on his plates. This, he said, makes it possible to use unsized paper for offset printing. A lot of unsized news stock is being used, he added.

•

Houston GAA Elects Joseph

Jarold Joseph of Adco Press, Houston, was elected president of the Houston Graphic Arts Association recently, at the association's 38th anniversary meeting. Mr. Joseph succeeds R. G. Montgomery who held the post for the past two years.

•

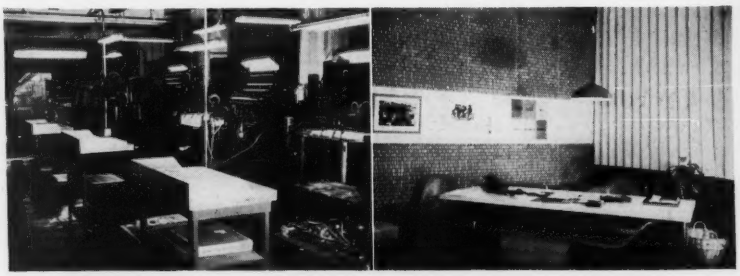
Webb Joins Milner Company

J. W. Webb, formerly associated with Washburn Printing Co., Charlotte, N. C., has been appointed vice president in charge of sales for Harry Milner, Inc., printers & lithographers, also of Charlotte. Mr. Webb has been in the graphic arts field in the Charlotte area for over 20 years. He is a past president of the Charlotte Graphic Arts Association.

•

C. R. Richardson Dies

Charles R. Richardson, 78, a partner in the firm of Richardson & Co., Buffalo, photo-lithographers, died Oct. 17 at his home after a long illness. He was well known in the graphic arts in Buffalo and New York.



Modern Office Decor Noted at Litho Studio, Inc.

A portion of the ultra-modern offices and plant of Litho Studio, Inc., specialists in creative offset reproduction, which were opened last month at 311 W. 43 St., New York. An open house was held at the new location and more than 100 guests toured the colorful plant where a wide variety of single and full-color work is lithographed. The company now occupies 12,000 sq. ft. of space, which contains new service facilities, new plating and camera equipment, and a new two-color Miehle.

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in America?

Because people like everything about it. Ask your printer for samples of America's largest selling 50% rag bond — Chieftain Bond.

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ATLANTA BOSTON CHICAGO DALLAS DETROIT NEW ORLEANS NEW YORK

Milwaukee GAA Exhibit Set

With more than 60 exhibit booths tentatively committed, the Graphic Arts March of Progress Exhibit in Milwaukee, Dec. 13-15, appears to be an insured success in its initial experiment. The exhibit is part of a three-day program sponsored by the Wisconsin GAA in celebration of its 70th anniversary. Other events will include a management conference and dinner, and concurrent letterpress and lithography clinics.

The Litho Clinic, Dec. 15, will place special emphasis on halftone photography, color and color reproduction. Topics to be covered are "How to Make Better Halftones," "Paper & Ink Problems," "Standardization and Control Through Use of Instruments," "Problems of Color Reproduction," and "Crystal Ball," a look to the future. Speakers will be members of the Lithographic Technical Foundation.

This will be the first exhibit of graphic arts equipment and materials to be held in Milwaukee and is expected to draw attendance from Iowa, Minnesota, Illinois, Michigan and Indiana, as well as the complete Wisconsin area.

Booths will be set up in 10 classifications and will include the following subjects: offset plates, (including presensitized plates) camera and supplies, offset presses, accessory press and materials handling equipment, and paper and ink.

•

Lithography Not Widely Known

A recent article in The New York *Times* stated lithography is not a widely known industry because it is part of the printing industry, although the fastest growing part. Two other reasons cited were lithography's role as a silent service industry—everyone sees its products daily, and its ownership, consisting mostly of relatively small concerns, owner-operated and with no public-held stock.

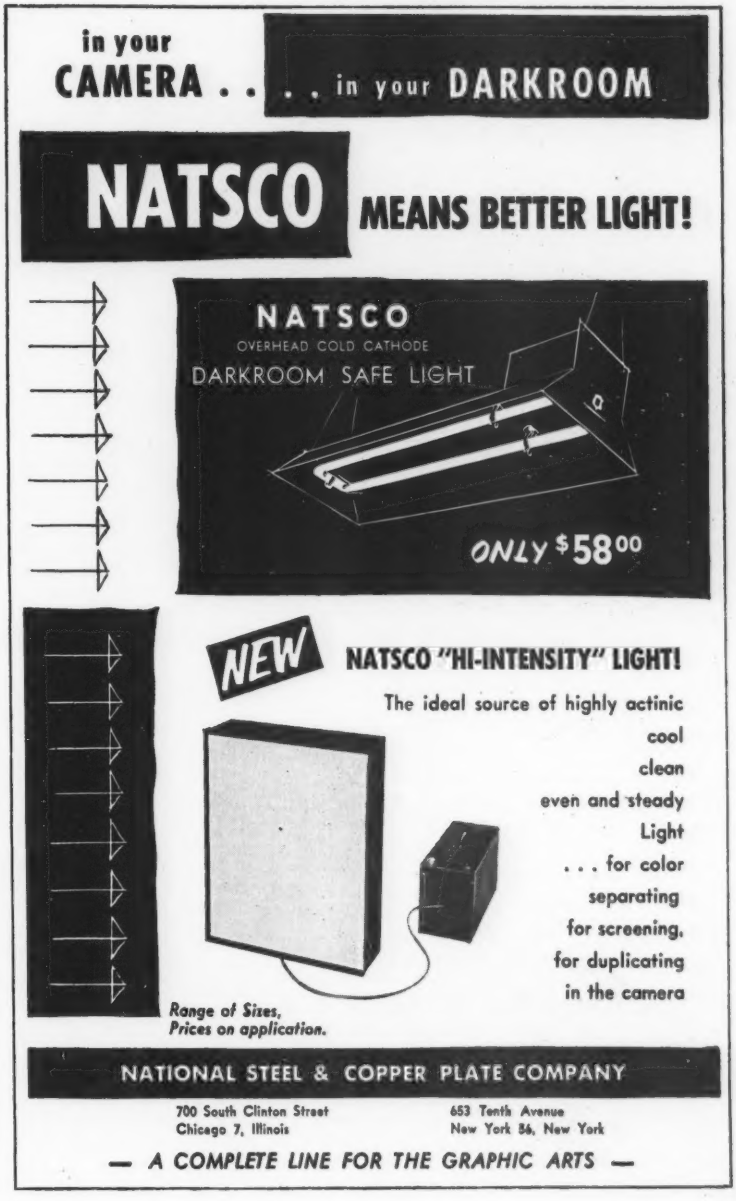
Spurgeon, Tucker, Inc., Lutz & Sheinkman, Herst Litho, Inc., and Crafton Graphic Co. were named as having made names for themselves in the following fields: billboard poster work, large volume lithography, medium-sized volume lithography, and quality color work, respectively.

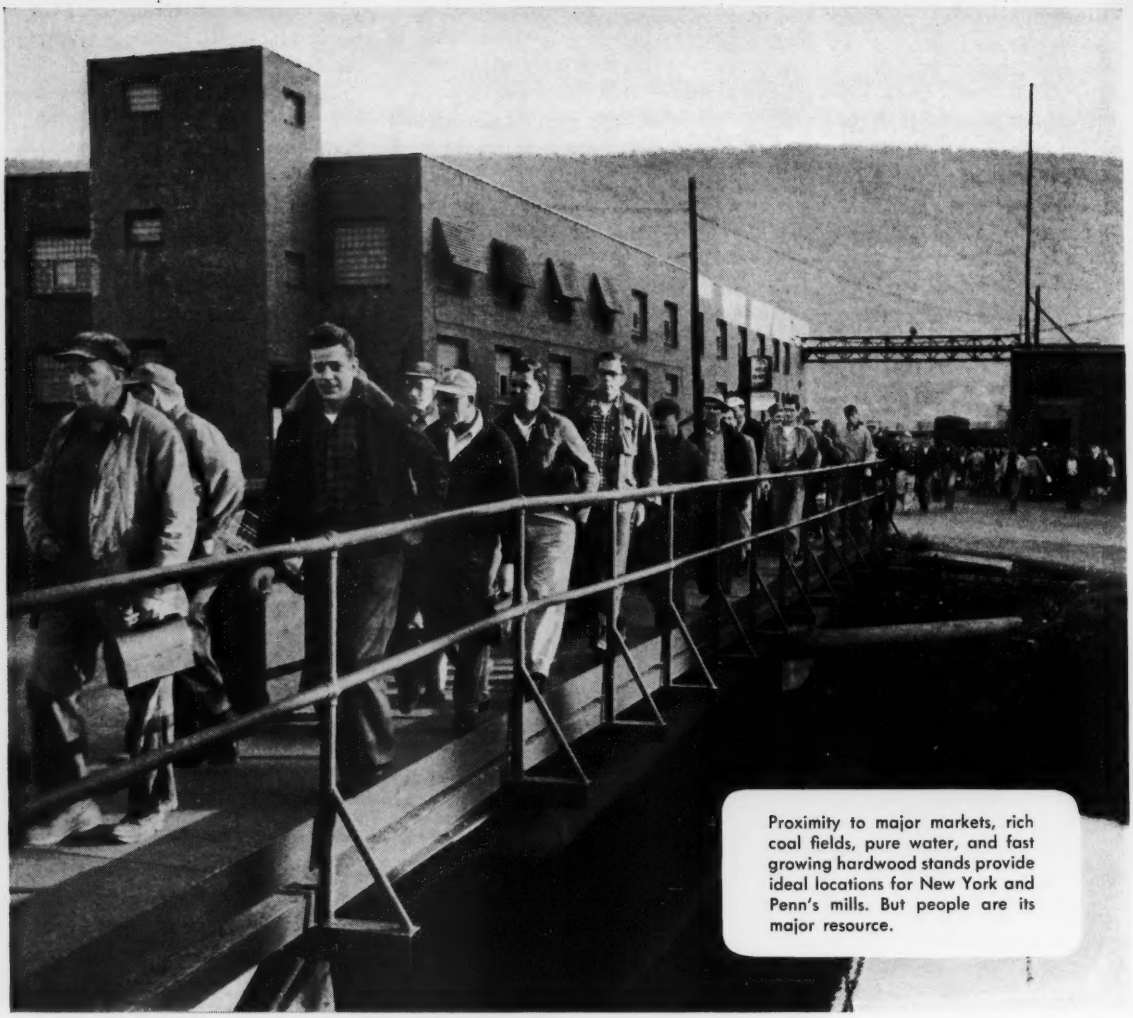
Continuing, the article showed that lithography is centered in the New York area, where 25 percent of the $1 billion industry is grossed. This was attributed to the fact that 60 percent of advertising agencies and 53 percent of corporate advertisers favor lithography, and most of the major U.S. companies have headquarters or sales offices in New York, and most advertising agencies center in New York.

Linotype Face Designer Dies

Chauncey H. Griffith, 77, New York, who directed the development of many of the popular linotype faces in use today, died Oct. 7 at Butler, N. J.

Mr. Griffith was vice president in charge of typographical development for the Mergenthaler Linotype Co. for more than 20 years before his retirement in 1949. He joined the company 50 years ago as a representative and served successively as sales manager and assistant to the president. After his retirement Mr. Griffith was a consultant to the firm.





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Many things . . . Natural resources for one: timber, coal, and water.

Research, for another. A recognition that research is a basic tool in paper making . . . needed to maintain uniformity from day to day . . . indispensable in pushing quality up and costs down.

Restlessness. A mood of experimentation. A desire to make things better. A dissatisfaction with standing still.

And people. A working force with the skill that comes from generations of papermaking experience. A management team that studies printing as an integral part of its job so it may keep up with printing's advancements and thus make better papers for you.

New York and Penn has all these indispensable resources . . . in abundance.

For the full story of its people and papers, write for your copy of "The Papermakers," if you haven't already seen it. Ask, too, for samples and the name of our nearest distributor. New York & Pennsylvania Co., 230 Park Avenue, New York 17, New York.

New York and Penn

Pulp and Paper Manufacturers

Super • English Finish • Eggshell • English Finish Litho • Offset • Music • Bond • Tablet • Duplicator • Mimeograph • Drawing

Epsen Litho Shows Work

Epsen Lithographing Co., Omaha, Nebr., featured its line of four-color lithographed place mats and other printed products at the Paper Show staged by the National Paper Trade Association in Chicago recently. Also shown were samples of stationery with personalized designs and blended halftone tints, labels, wrappers, business letterheads, folders and brochures.

It may be true, agreed Joseph Peer, sales representative, in response to our reporter's observation that lithographers located west of the Mississippi River are not often heard from. But out in the plain states, he insisted, lithography is flourishing and making a name for itself just the same. Epsen Litho, he said, will observe its Golden Anniversary in three years. They operate large four-color offset equipment and have plans on foot for considerable expansion. Among its customers he mentioned many large nationally known firms in food, meat and other fields. He was especially proud of their extensive new line of embossed place mats whose popularity is growing tremendously for use in public eating places, hospitals and other institutions. Also on hand at the Chicago show was C. B. Batchelder, company president.

•

Goodsell Appointed By 3M

Clare W. Goodsell has been named general sales manager of the printing products division of Minnesota Mining & Mfg. Co. Mr. Goodsell will direct sales on all the division's products, including lithographic plates and chemicals, tympan covers, drawsheets, blankets and make-ready materials.

•

H-S Displays in Chicago

Harris-Seybold Co., Cleveland, O., demonstrated its new model "G" Macey gathering machine to the 1,500 purchasing agents attending the conference and products exhibit of the National Institute of Governmental Purchasing in Chicago last month. Also featured in the booth at the Conrad Hilton Hotel was a display of the Harris Alum-O-Lith presensitized plates and supplies for the offset printer, distributed by its subsidiary, Lithoplate, Inc.

•

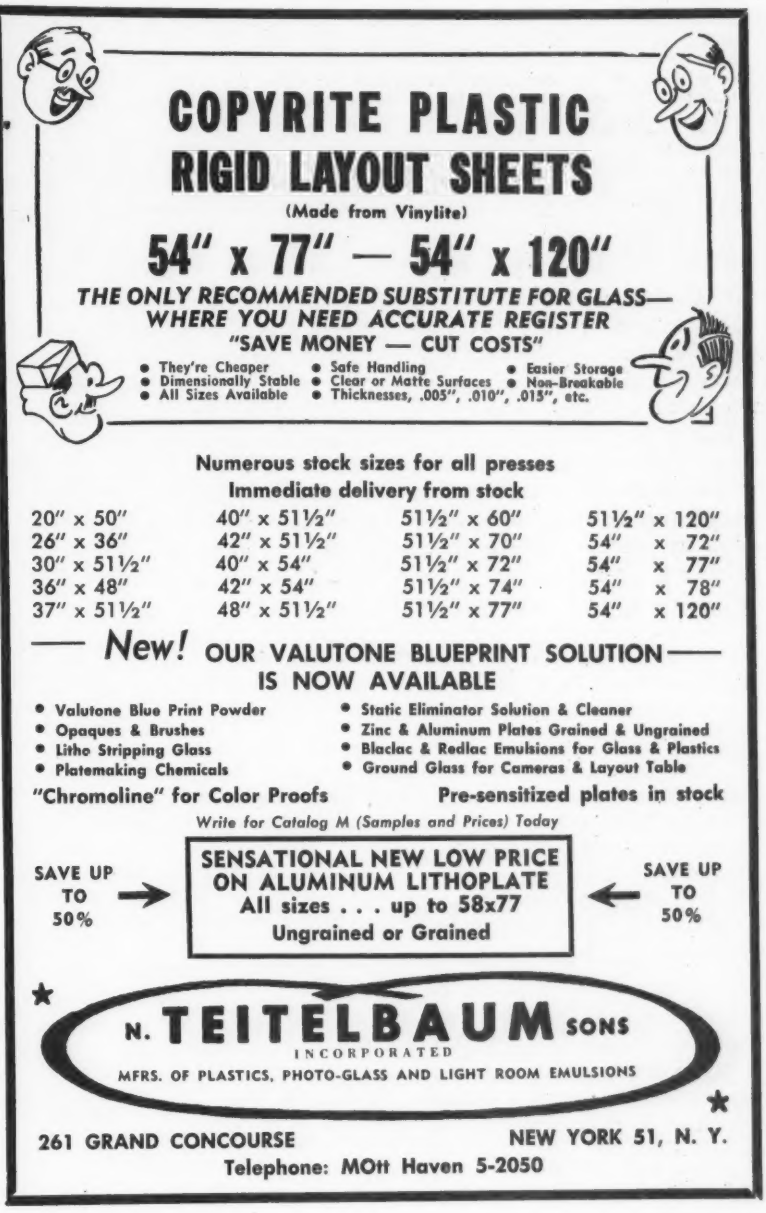
New Association Formed

Formation of a San Francisco Bay area organization to coordinate and promote local Printing Week activities has been completed with the incorporation of the Northern California Graphic Arts Association and the election of Herman Schunter as its first president. Mr. Schunter is in charge of the W. P. Fuller & Co. printing plant in San Francisco.

•

Mergenthaler Names Taylor

Glenn E. Taylor, former vice president in charge of operations for American Colortype Co., Chicago, has been appointed treasurer of Mergenthaler Linotype Co., Brooklyn, and its subsidiaries, Davidson Corp., and Canadian Linotype, Ltd. Mr. Taylor succeeds John J. Rau, who resigned to return to management consulting work. Mr. Taylor also was secretary treasurer of American Colortype.



Initial Pittsburgh Technical Forum Attended By 700 at Carnegie Institute





Leo N. Carmain, vice president and production manager, Herbick & Held Printing Co. and general chairman of the Pittsburgh Technical Forum is shown issuing last minute instructions to key members of his committee immediately preceding the opening of the two-day technical forum held on the Carnegie Tech campus in Pittsburgh, Oct. 5-6. Surrounding Mr. Carmain from left to right are: Michael H. Bruno, research engineer, Lithographic Technical Foundation; Wade E. Griswold, executive director, Lithographic Technical Foundation; Glen U. Cleeton, Dean, Printing Management Department, Carnegie Institute of Technology; Thomas H. McCabe, Jr., executive director, Printing Industry of Pittsburgh, Inc., sponsors of the affair; Mr. Carmain; M. F. McGrew, type director, Ketchum, MacLeod & Grove, Inc., and president, Pittsburgh Club of Printing House Craftsmen; Theodore T. Meyers, president, Local 24, Amalgamated Lithographers of America; Kenneth R. Burchard, assistant Dean, Printing Management Department, CIT. Picture at right is a view of part of the 700 registrants.

Lithographed Metal Caps Offer Many Uses

THE lithographed metal cap may not be much for size, but the author of a recent magazine writeup of Phoenix Metal Cap Co., Chicago, attributes to this familiar article of everyday living an amazing list of other highly valuable merits.

In addition to sealing the container, said the article, "The lithographed metal cap aids the selling effort in many ways. It can identify the packer, feature the product's name, give directions for use, carry recipes, refer to other products in the line. It can repeat part of an advertisement, show the packer's trade mark or slogan and by color and design tie the preparation in with an entire family of products. It can be the package label, if desired. It cannot become tattered or torn, nor can it be separated from the package.

"Another feature is its remembrance value. Every time the package is opened or closed the user sees the packer's commercial. However, the package isn't forced on the viewer. It isn't shouted, sung or repeated endlessly. It's simply, quietly and colorfully stated. It forges a link between the package in the home and the next one waiting to be selected from the retail shelf."

According to the story, which appeared in *Central Manufacturing District Magazine*, a local Chicago publication, Phoenix Metal Cap Co. is 66 years old. Organized originally as the Safe Glass Co., of Bowling Green, O., the concern moved to Chicago in 1905. There, after various consolidations and reorganizations, the present name was adopted in 1932. Most outstanding of the company's achievements, as appraised by the author, is the development of the continuous thread cap.

"The metal screw cap," says the article, "is the top of the glass package—the door to the product—and in today's battle for sales the package is second in importance only to the product itself."

NAPL 25th in St. Louis

For its 25th annual convention and exhibit, Nationl Association of Photo-Lithographers will meet in St. Louis next year. The 1957 meeting is planned for Sept. 11-14 in the Chase Park-Plaza Hotel, according to Walter E. Soderstrom, executive vice president of NAPL.

Estimating Classes Begun

The St. Louis printing industry definitely is aware of the importance of training new men for its estimating and cost departments. "The industry is aware of the fact that costing and estimating is of number one importance if the industry is to keep up with automation and all the new improvements in equipment," said Fred E. Winsor, executive vice president of the Graphic Arts Association of St. Louis.

The Association launched a 15-week course in estimating and the turnout necessitated an additional class. Now a total of 41 men from 29 companies are enrolled. Among the topics considered are work plans for offset, offset presswork and process color, lock up, and press production.

•

Hawkey Speaks at Ohio Meeting

Dale G. Hawkey, vice president of I. S. Berlin Press, Chicago, was guest speaker last month at a meeting of the Marion, O., Sales-Ad Club. His subject was "Progress of Lithographic Printing."

Mr. Hawkey augmented his talk with a film demonstrating important advancements in modern lithography and the advantages it offers.

Now! Double Coated Offset at no extra cost!

CONSOLIDATED ENAMEL OFFSET PAPERS ARE NOW DOUBLE COATED ON THE PAPERMAKING MACHINE

Yes, the entire line of Consolidated Enamel Offset Papers—PRODUCTOLITH, CONSOLITH GLOSS and CONSOLITH OPAQUE—now offers *all* the performance advantages of double coating without a cent of added cost.

This has been made possible because Consolidated, the company that pioneered modern on-the-machine enamel papers, now offers offset papers *double coated on both sides* in a single high-speed operation on the papermaking machine.

FREE TRIAL SHEETS! You're invited to test these remarkable new offset values for yourself. Just ask your Consolidated merchant for free trial sheets. Compare performance, cost and results. You'll agree, double coating makes Consolidated Offsets an even greater value today than ever before!

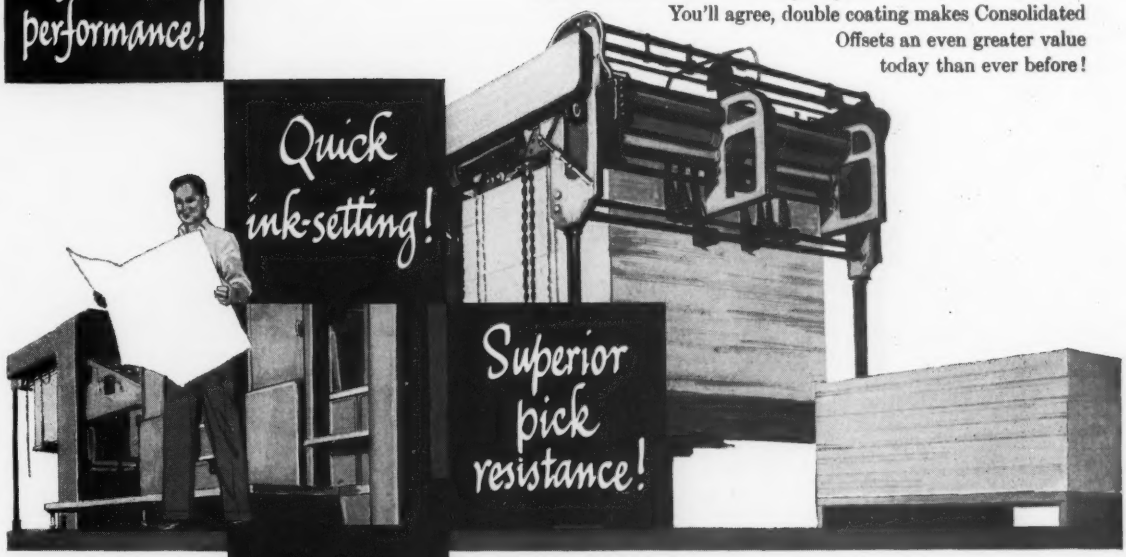
High stability!

Trouble-free press performance!

Quick ink-setting!

Superior pick resistance!

Brighter color!



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ENAMEL PRINTING PAPERS

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productolith • consolith gloss • consolith opaque

Consolidated Water Power & Paper Co. • Sales Offices: 135 So. LaSalle Street • Chicago 3, Illinois

Trade Events

Lithographic Technical Forum, Nov. 30-Dec. 1, Manhattan Center, New York.
Wisconsin Graphic Arts Association, 70th anniversary, March of Progress, Dec. 13-15, Milwaukee Auditorium.
Lithographers National Association, 52nd annual convention, April 1-3, Greenbrier Hotel, White Sulphur Springs, West Va.

Litho Schools

CANADA—Ryerson Institute of Technology. School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.
CHICAGO—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.
CINCINNATI—Ohio Mechanics Institute, Cincinnati, Ohio.
LOS ANGELES—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.
MINNEAPOLIS — Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.
NASHVILLE—Southern School of Printing, 1514 South St., Nashville, Tenn.
NEW YORK—New York Trade School. Lithographic Department, 312 East 67 St., New York, N. Y.
Manhattan School of Printing, 72 Warren St., New York, N. Y.
OKLAHOMA—Oklahoma A & M Technical School. Graphic Arts Dept., Okmulgee, Okla.
ROCHESTER — Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.
PHILADELPHIA—Murrell Dobbins Vocational School. 22nd and Lehigh, Philadelphia, Pa.
PITTSBURGH — Carnegie Institute of Technology. School of Printing Management, Pittsburgh.
SAN FRANCISCO—City College of San Francisco. Ocean and Phelan Aves., Graphic Arts Department.
ST. LOUIS—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.
VANCOUVER—Clark College.
WEST VIRGINIA—W. Va. Institute of Technology. Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St., New York 16, N. Y.

National Assn. of Photo-Lithographers
Walter E. Soderstrom, Exec. V.P.
317 West 45 St., New York 36, N. Y.

Lithographers National Association
W. Floyd Maxwell Exec. Dir.
420 Lexington Ave., New York 17, N. Y.

National Assn. of Litho Clubs
Frank H. Mortimer, Secy.
5917 33rd St., N. W.
Washington 15, D. C.

Printing Industry of America
James R. Brackett, Gen. Mgr.
719 15th St., N. W. Washington 5, D. C.

Internatl. Assn. Ptg. House Craftsmen
P. E. Oldt, Exec. Sec'y.
307 E. Fourth St., Cincinnati 2.

7th Awards Competition of LNA Underway

PLANS for expanding the 7th Awards Competition, sponsored by the Lithographers National Association, were discussed in detail recently at a meeting of the LNA promotion committee in Chicago.

Exhibit panels depicting new applications and techniques in lithographic production, which the committee plans to present for the first time, will add an extra dimension and greater scope to the Competition and acquaint printing buyers with the latest developments in the lithographic industry.

Six winners will be selected in each of 45 classifications of lithography produced in 1956. The Competition is open to *all* lithographers, advertisers, agencies, designers, etc. As in past years, entries will be judged by a panel of experts on the basis of the following three values:

(1) Quality of reproduction from a technical viewpoint. (2) Excellence of design, art, typography and general composition. (3) Effectiveness of the piece for its intended purpose.

The 1957 Awards Competition will be conducted on an earlier basis than in previous years. Announcement brochures and entry blanks will be mailed to participants by the middle of this month—two months earlier than ever before. The deadline for receiving entries from all sources will be January 18.

Judging of the entries will take place during the week of January 28 in Chicago. Entry blanks can be obtained by writing to the LNA Awards Competition, Lithographers National Association, 420 Lexington Avenue, New York 17, N. Y., or 127 N. Dearborn Street, Chicago, Ill.

Plans are being made to produce an Awards Catalog, illustrating the winning specimens and 35,000 copies will be distributed to a select mailing of advertisers and lithographers and circulated at exhibit showings in principal cities throughout the year. Grant-Jacoby, Inc., in Chicago is designing all Competition material.

Certificates of award will be given to creators and producers of offset material entered in all classifications, including direct mail advertising, folders, booklets and catalogs, business reports, point-of-purchase displays, posters, packaging material, commercial and bank stationery, books and book jackets, magazines and house organs, maps, menus, programs and announcements, pictorial and greeting cards, calendars, art prints, decals, metal lithography, tags and seals.

NYEPA Lithographic Group Begins Technical Series

Approximately 100 members of the Lithographic Group of New York Employing Printers Association, Inc. filled to capacity the conference room at NYEPA headquarters last month to hear a talk on the Eastman Kodak short run three-color process, given by L. E. Goda, Eastman Kodak representative who has been connected with the development of the process since its inception. Mr. Goda supplemented his talk with full color slides showing the mechanics of the process and examples of the work produced with it. Shown in the picture are, *l. to r.*, Mr. Goda; Edward Blank, Rogers Kellogg Corp., Group chairman; and Charles W. Latham, lithographic consultant on the staff of the Association. This meeting was the first in a series planned to help NYEPA members who operate lithographic equipment to keep pace with the latest developments in lithographic techniques.

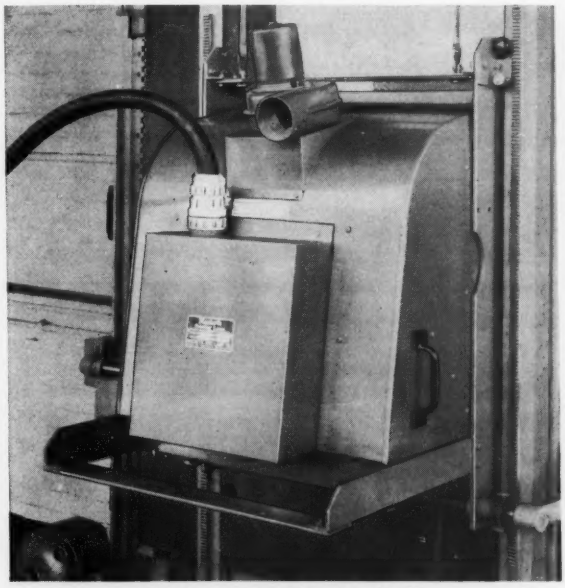


"It's like having an extra photo-composer!"

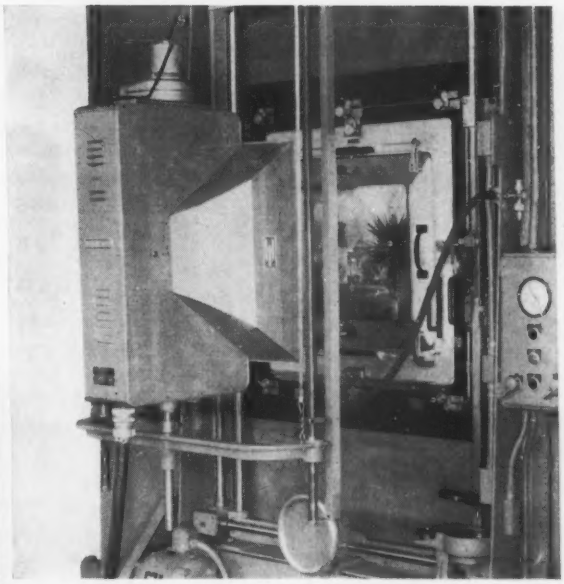


That's a lithographer's reaction to the reduction in exposure time he got when he equipped his photo-composing machine with a Macbeth *Constant*arc lamp. You see, he almost doubled his output, got work of consistent high quality, and practically eliminated remakes!

Macbeth *Constant*arc lamps permit the operator to devote all his time and attention to his work. There are no meters to watch or tap switches to fiddle with in order to compensate for line voltage fluctuations—this lamp actually is completely and constantly automatic-regulating.



This Lanston M-H Vertical Photo-Composing Machine is equipped with a Macbeth *Constant*arc B-1C-L printing lamp. The specially designed housing permits the lamp to be mounted directly on the photo-composer.



Here's a Macbeth *Constant*arc B-1C printing lamp on a Rutherford RM Photo-Composing Machine. A *Constant*arc is available for the Rutherford type PL photo-composer, also. Lamp shown has optional exhaust system.

There's a Macbeth *Constant*arc designed specifically for *your* photo-composing machine . . . designed to give you consistently uniform exposures from the first to the last with reductions in exposure time of 50% or more from exposures required with old-style lamps. What's more, there's a reflector designed for every chase size right on up to the largest to assure the maximum degree of *evenness* with the light confined to the desired area. This means light-loss is eliminated and maximum illumination assured. An exhaust system is available for cooling and to help eliminate dust problems.

Macbeth *Constant*arc printing lamps are available on 30 days free trial so you can prove for yourself how they can increase production and reduce costs. Integrated design and construction mean the *Constant*arc is easy to install on any type or size of photo-composer.

INSIST THAT YOUR NEW PHOTO-COMPOSER BE *CONSTANT*ARC EQUIPPED! USE THE COUPON TO GET THE FULL STORY.

MACBETH ARC LAMP COMPANY
141 Berkley Street, Philadelphia 44, Pa.

MACBETH ARC LAMP COMPANY
141 Berkley St., Phila. 44, Pa.

Tell me all the advantages of using a Macbeth *Constant*arc printing lamp on my photo-composer.

Here's the make, model, and size:

Name_____

Company_____

Address_____

City and zone_____ State_____



Make my test, and you'll find

THE SURE WAY TO ELIMINATE MAKEOVERS

"When a manufacturer tells you that his new developer will solve all your problems, and help you turn out perfect negatives every time, I believe he's sincere. But —

"He's going by his lab tests — okay, now let me make mine. I'm the guy that has to be shown — and my testing lab is my darkroom. That's where the developer has to perform and prove the claims.

"So when I read this Hunt ad about the claims they make for Engrav-O-Graph,® I decided to get a carton and make a quick test myself.

HERE'S THE TEST I MADE

— You try it! . . .

1. Order a carton of Engrav-O-Graph, on the money-back guarantee. Make up a solution according to directions.

2. On your next camera job, shoot an extra negative for your test.

3. Cut the negative in half, notch for identification, then run one half through your regular developer, one half through the Engrav-O-Graph developer. Keep time and temperature the same for both developers.

4. Fix and dry both test strips the same way. Then rejoin the negatives on your light table and examine the dots in identical areas. The shadow dots are harder, the highlight dots are cleaner and sharper in the Engrav-O-Graph developed portion of the negatives.

"My own test is what convinced me. I've been using Engrav-O-Graph ever since, because of the results I got with Engrav-O-Graph:

1. Distinct, sharply defined hard dots — free from halation
2. Maximum contrast development through entire tray life
3. No "graying out" when dot etching is required
4. Faster output and longer tray life

"And one thing I didn't learn that day, but I've found out since. Makeovers are a thing of the past in our shop, since we've used Engrav-O-Graph."

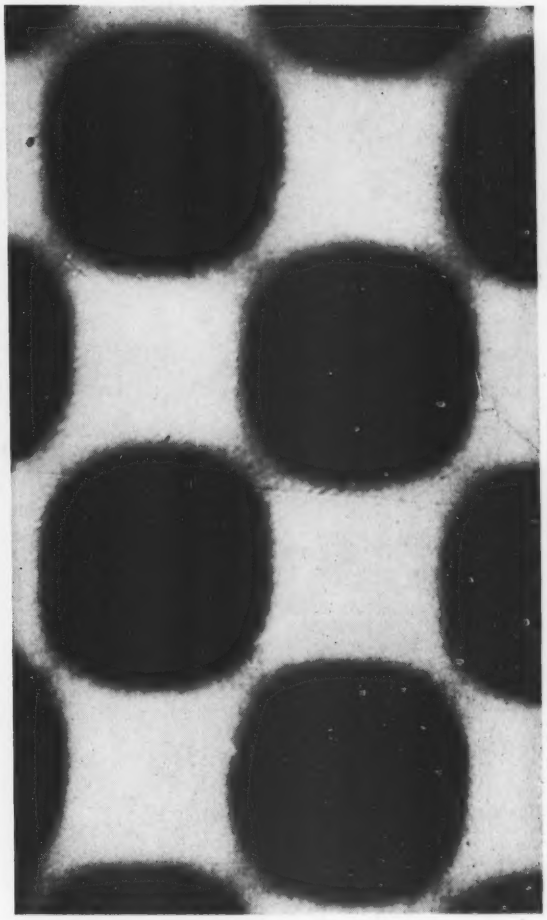
* * *

We repeat — try it yourself. We would far rather you'd make your own test than take our word for what Engrav-O-Graph will do for you. Don't wait another day. Order a carton of Engrav-O-Graph, on the money-back guarantee, and see what <u>your</u> darkroom tells you.

Engrav-O-Graph Developed Negative



"X" Brand Developed Negative



Unretouched photomicrographs (magnified 150 times) of two halves of a test film exposed through a 133 line screen of a standard gray scale. Both halves were developed for 2¼ minutes at 68°F. Note the complete absence of halation in the film developed in Engrav-O-Graph.

MONEY-BACK GUARANTEE

Order a carton of Hunt Engrav-O-Graph Developer from your nearest Philip A. Hunt Company branch. If it doesn't do all we say it does, return the unused portion and we will refund purchase price and shipping cost.



Hunt ENGRAV-O-GRAPH Developer comes in cartons of:

12 — 2 gal. sets
4 — 10 gal. sets
1 — 25 gal. set
1 — 50 gal. set

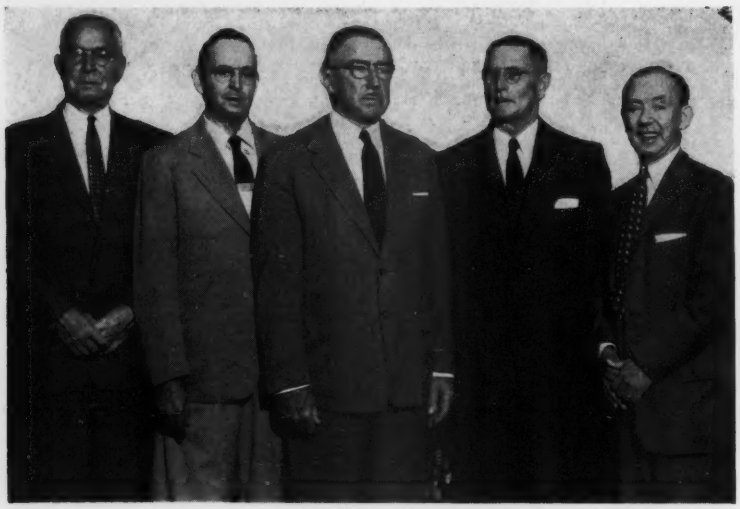
Manufacturing Chemists — QUALITY CONTROLLED HUNT CHEMICALS — *Established 1909*

PHILIP A. HUNT COMPANY

PALISADES PARK, N. J.

Chicago • Cleveland • Cambridge • Brooklyn • Atlanta • Dallas • Los Angeles • San Francisco

Their Service at Ketterlinus Totals 267 Years



The 114 year old Ketterlinus Litho Mfg. Co., Primos, Pa., initiated two members last month, George McGinley and Warren Conover, to its 50 Year Club. The club has 13 members, of which these five are engaged actively in conducting company business. They have served a total of 267 years with Ketterlinus. They are, *l. to r.*, G. Theodore Ketterer, vice president; Charles C. Beck, senior pressman; Mr. McGinley, vice president and treasurer; Herman A. Grotz, engraving department foreman; and Mr. Conover, manager of the calendar and novelty department.

Molitor Heads New Office

Joseph C. Molitor has been named New York sales representative for Herbick & Held Printing Co., Pittsburgh, Pa., which has started a New York office. Mr. Molitor has had more than 30 years' experience as a printing industry executive, including 21 years as New York district manager for Stecher-Traung Lithographic Co., and sales manager for the eastern division of U. S. Printing & Lithographing Co.

William G. Forster, president of the company, which does an annual volume in excess of $4 million, said that sales to firms located outside of Pittsburgh had increased by 79 percent in the first seven months of 1956 over the like period for 1955, forcing the company to consider opening sales offices in other cities.

•

Views of Offset-Letterpress

Robert VanderKloot, president, Detroit Colortype Co., spoke on "Candid Views of a Letterpress-Offset Man" at the 60th annual convention of the American Photoengravers Association, Oct. 8-10 in Detroit. Mr. VanderKloot stressed and compared both points of view, but in every instance the comparison revealed that "salesmanship," got the order — not price, not quality, not quick delivery *alone*, but what the final printed product would do to move the advertiser's merchandise.

•

Lauchle Appointed By Miehle

Harry C. Lauchle, Miehle Printing Press & Mfg. Co., has been named supervisor of technical training. Beginning his career as a pressman, he joined Miehle in 1929. In his new assignment, Mr. Lauchle will prepare training programs for company service personnel, customer's printing and mechanical personnel, independent servicemen, and the technical phase of salesmen's training.

•

"Do-It-Yourself" Class

The Chicago Lithographic Institute is planning a new "do-it-yourself" daytime class, starting Jan. 1, as an added feature of the intensive training course which has been a popular feature of the school's varied practical training programs for several years.

Frank F. Oehme, executive director of the school, said each member of the new class will be required to process a two-color job from start to finish, doing all the work himself. He will create his own job idea, furnish his own art work, do all necessary copy preparation, shoot the copy, make line shots and halftones, make layout and stripping to it, prepare the plate, run the job on the press and perform all needed finishing operations.

"The entire project," said Mr. Oehme, "will be conducted under the supervision of qualified journeymen, with emphasis on the 'do-it-yourself' principles of learning and a minimum of theory. The course is ideal for those desiring to get a fast, comprehensive knowledge of the lithographic process." The course, he said, will be conducted five days a week, six hours a day, for 12 weeks.

•

R-T-K Entertain Ad Men

Runkle-Thompson-Kovats, Chicago, was host on Oct. 26 to members of a "Production Clinic," included in the program of the 1956 Advertising Workshop, sponsored annually by the Chicago Federated Advertising Clubs and other advertising groups of that city. For the study of "Basic Printing Processes" R-T-K arranged a tour of their plant where visitors saw letterpress, lithographic and gravure facilities in operation and studied printing problems involved in production of direct mail, catalogs, P-O-P displays, outdoor posters and magazines.

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Augustine Honored by PIA

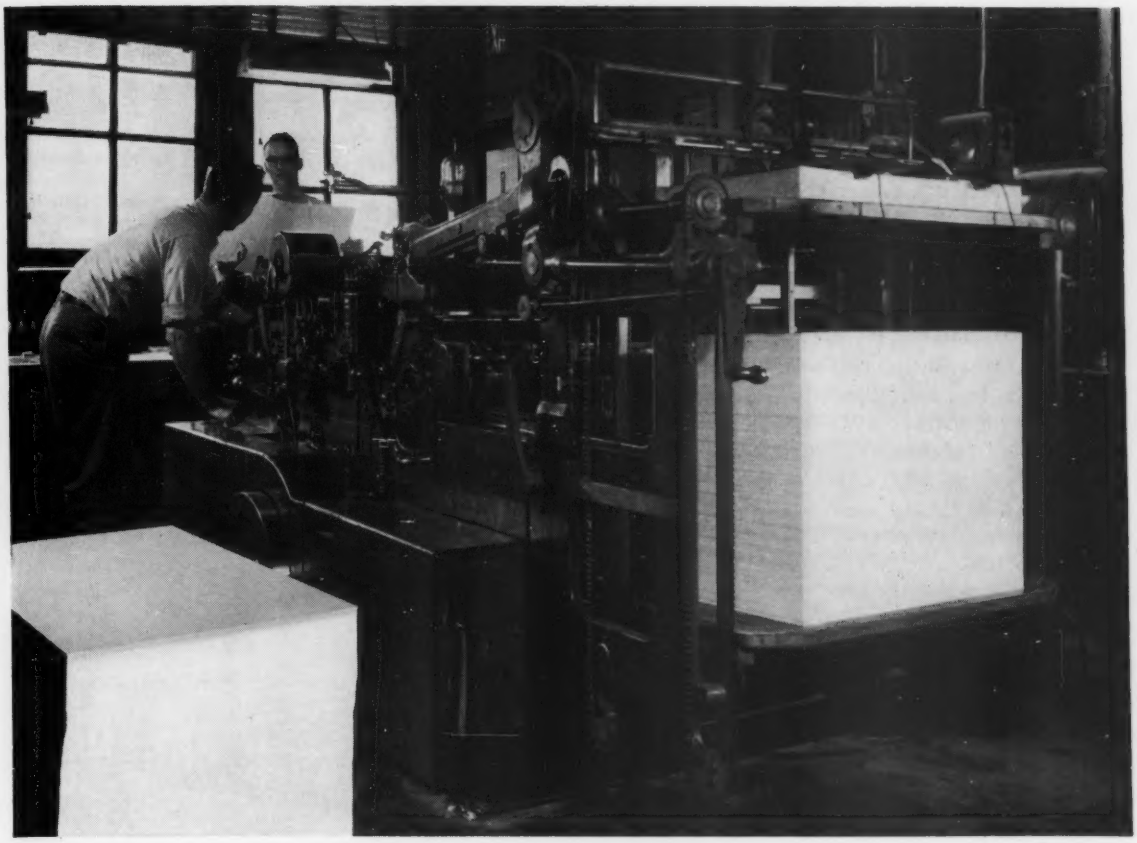
Lee Augustine, vice president of The Printing Machinery Co., Cincinnati, has received the "A. F. Lewis Memorial Award to the Graphic Arts Man-of-the-Year." The presentation was made to Mr. Augustine Oct. 31 at a banquet of Printing Industry of America's 70th annual convention in Los Angeles.

•

Connerty Named by Ace

Ace Carton Co., Chicago, has announced election of Milton J. Connerty as vice president in charge of sales, service and production control functions. The company, which manufactures folding cartons, operates considerable lithographing equipment.

You can get it all from Mead—*Papermakers to America*



Printers Depend on Mead Bristols and Indexes for Quality and Printability

You'll be sure of getting more than pleasant reactions from your customers when you deliver jobs printed on Mead's Wheelwright Bristols, Indexes and Blanks. These sturdy multi-useful stocks are just the thing for sparkling and different looking menus, reply cards, die cuts, record cards, catalogue covers, and a hundred and one other everyday business uses. And you'll find them as economical as they are versatile. Available in plate and antique finishes, in many useful and attractive colors, and in all popular weights and sizes, they come to you conveniently packaged and ready for use. Your Mead-Wheelwright paper merchant can furnish samples and details. Specify and use these versatile papers for good selling and for better impressions.

Wheelwright Bristols, Indexes and Blanks by Mead

- Superfine Bristol
- Olympic Bristol
- Fiberfold Bristol
- Strongheart Index
- Made(w)right Index
- Ionic Blanks

Ask your Mead-Wheelwright Merchant for samples of these papers

MEAD papers

THE MEAD CORPORATION

Papermakers to America

Sales Offices: Mead Papers, Inc., 118 West First Street, Dayton 2, Ohio
New York • Chicago • Boston • Philadelphia • Atlanta

News Brevities

JAMES G. MOORE has been appointed general superintendent of George B. Barnard Co., lithographing, embossing and printing firm of Dallas, Tex.

ML

RAY H. SCHUMANN, former president and co-founder of Color Ad Engraving Co., St. Louis, has been elected president of Repro Color Litho Corp., St. Louis.

ML

THE MACHINERY DIVISION of Fred'k H. Levey Co., Inc., Philadelphia, has moved to new quarters at 4901 Grays Ave.

ML

JOHANN NORDHAGEN, Norwegian artist and lithographer, died recently at the age of 100.

ML

ST. LOUIS Club of Printing House Craftsmen recently received an award from the International Association for gaining 109 members during 1955-56, more than any other club.

ML

THE OZALID DIVISION, General Aniline & Film Corp., announced Oct. 15 it will build a new machine production plant at Vestal, N. Y. Ozalid is one of the manufacturers of presensitized plates.

ML

WILLARD E. BROWN of Judd & Detweiler, Inc., has been named to the newly formed Sales Management Committee of Printing Industry of America.

ML

C. J. WIECHERING has been appointed district manager of the northern territory of Wisconsin for the Oshkosh Engraving Co. Among other products, the firm makes offset negatives and plates.

ML

ARTHUR H. FREEMAN, formerly New England regional manager, Recording & Statistical Corp., printers and lithographers, Boston, has begun his own statistical business under the name of Madison Tabulating Services, Inc., Madison, Wisc.

FRANK F. DELANEY has succeeded the late Byron H. Hurd as president of Banco Corp., Ltd., San Francisco check printing company. The firm produces checks and other business forms by offset and letterpress.

ML

B. B. WEIT LITHO, INC., printers, publishers, and lithographers, New York, has been granted charter of incorporation listing capital stock of 200 shares no par value.

ML

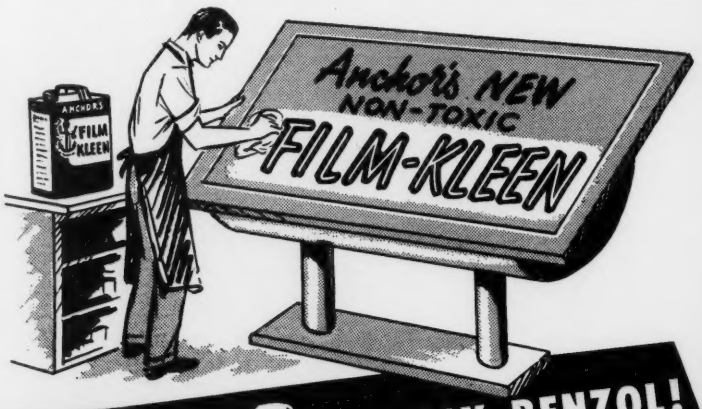
WARREN G. HAYES, H. Blacker Printing Inks, Inc., has been elected president of the Printers Supplymen's Guild of Cincinnati.

ML

PAUL W. SCHAFER has been appointed manager of the re-established Washington, D. C., district of Harris-Seybold Co.

ML

WALTER B. REILLY, executive vice president of the Courier-Citizen Co., photo-offset lithographers, Lowell, Mass., was elected chairman of the board of the Union National Bank.



REPLACES DEADLY BENZOL!

. . . and all other toxic cleaners which are condemned by UNIONS, INSURANCE MEN and SAFETY ENGINEERS

For safe, quick cleaning of
ACETATE, VINYL, POLYSTYRENE FILM, GLASS, COLOR FILTERS, SCREENS, VACUUM FRAMES, LENSES, ALL SURFACES ON CAMERA, STRIPPING and ART PREPARATION EQUIPMENT
use FILM-KLEEN!

Contains no harmful chemicals

Removes smudges, fingerprints, masking tape adhesive, dust, dirt, lint, spots

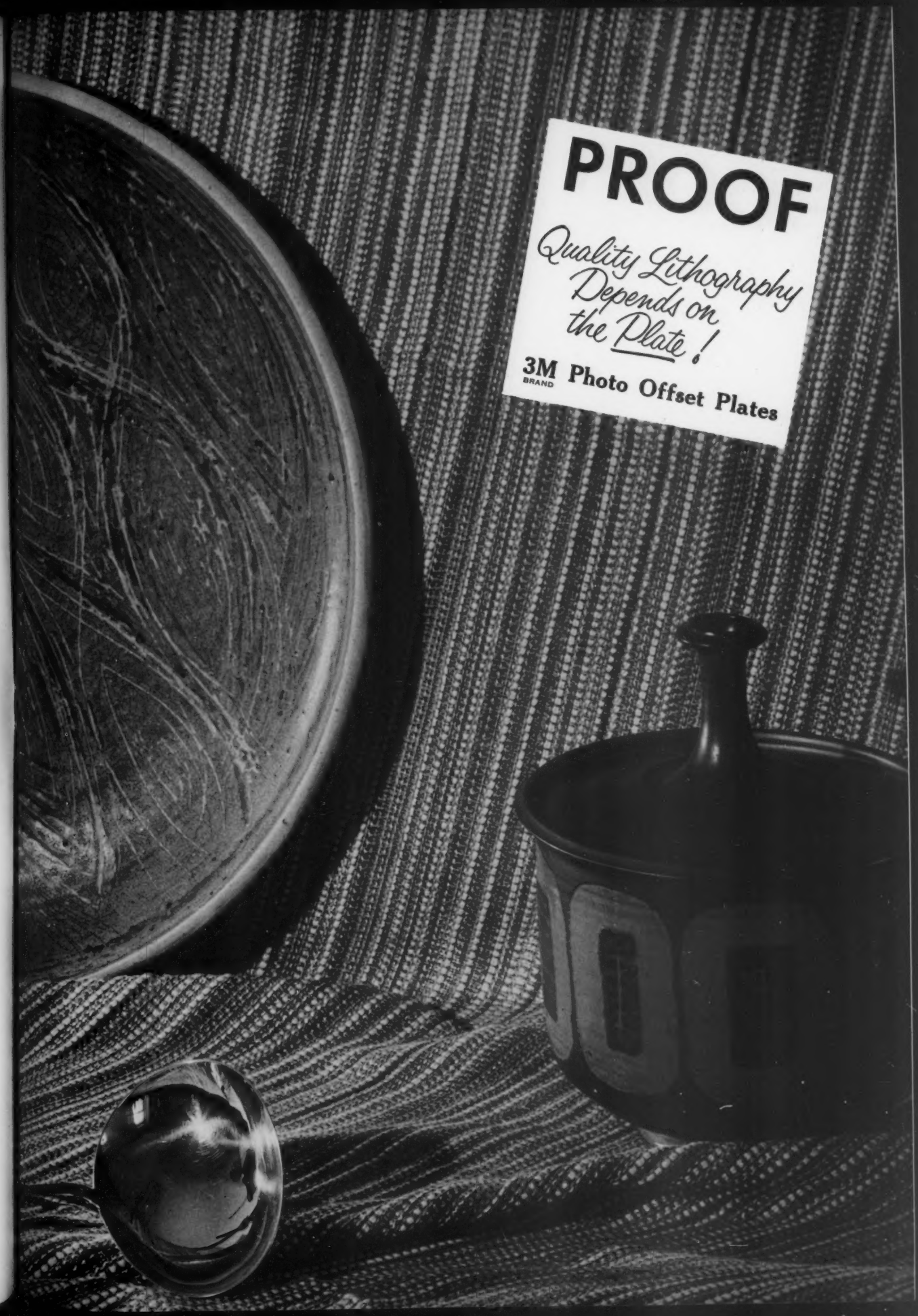
DRIES FAST—and leaves no oily film, no streaks, no clouds, no rings

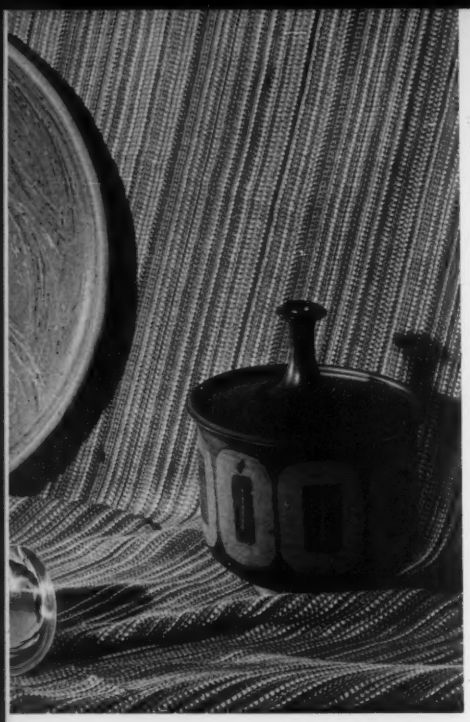
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Write Dept. F for FREE U. S. Dept. of Labor Booklet "Benzol Poisoning"

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PROOF
Quality Lithography Depends on the Plate!
3M BRAND Photo Offset Plates



Brings the Finest Detail to Life!

Ever wonder why 3M Brand Photo Offset Plates hold details perfectly on extremely fine halftones or the most delicate line work? Experienced lithographers know the answer . . . it's the perfectly-smooth surface that does the job.

Only a perfectly-smooth surface reproduces everything in the original negative faithfully. There's no grain—no uneven surface—to distort or break up the dot pattern. The black and white reproduction on the preceding page is a good example of what we mean by bringing finer details to life.

Look at it closely—examine the dot structure. See how each dot is well defined . . . perfectly formed. Note the subtle tonal gradations throughout . . . the sparkle and crispness of the highlights. There's little doubt . . . the perfectly-smooth surface of 3M Plates makes a world of difference in quality.

There's a lot of other advantages to 3M Brand Plates, too. In fact, they eliminate the 43 costly variables found in conventional surface plates. But, the best proof is in the trying. Put 3M Plates on one of your presses the first chance you get. Give them a tough test on a real quality job. We know that, from then on, 3M Plates will be your choice for quality lithography!

perfectly smooth

Quality Lithography Depends on the Plate

3M Photo Offset Plates

BRAND

PRODUCT OF 3M RESEARCH

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The black and white reproduction on the reverse side of this page was lithographed using 3M Brand Plates by Colwell Press, Inc., Minneapolis, Minn. Photography by Lucian H. Brown, Minneapolis, Minn.

3M COMPANY

LEGAL NOTICE

Statement of ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233).

Of Modern Lithography, published monthly at New York, New York, for November 1, 1956.

1. That the names and addresses of publisher, editor, managing editor and business managers are: Publisher, Wayne E. Dorland, P. O. Box 31, Caldwell, N. J.; Editor, Hamilton C. Carson, P. O. Box 31, Caldwell, N. J.; Managing Editor, Frank Hummler, P. O. Box 31, Caldwell, New Jersey; Business Manager, Ralph E. Dorland, P. O. Box 31, Caldwell, New Jersey.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and address of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Industry Publications, Inc., P. O. Box 31, Caldwell, N. J.; Wayne E. Dorland, P. O. Box 31, Caldwell, N. J.; Ralph E. Dorland, P. O. Box 31, Caldwell, N. J.; Eleonore T. Kanar, P. O. Box 31, Caldwell, N. J.

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Signed—Hamilton C. Carson, Editor

Sworn to and subscribed before me this 27th day of September, 1956

(Seal) Theodora J. Deelsnyder

(My commission expires December 28, 1958)

•

Moebius Completes Addition

Moebius Printing Co., Milwaukee, celebrated the completion of a new three-story addition Oct. 21 with an open house. Cost of the addition, including a large multi-color offset press, paper conditioning and other equipment, was $350,000. The firm also has expanded its art department and plate making facilities.

J. W. Shields Elected Chairman

The Union Employers Division, Graphic Arts Association of Washington, D. C., elected James W. Shields chairman of the organization at the fourth annual meeting of the division Oct. 15. Mr. Shields is executive vice president of Judd & Detweiler, Inc.

Quentin O. Young, director of industrial relations for the Lithographers National Association, was guest speaker at the dinner meeting.

•

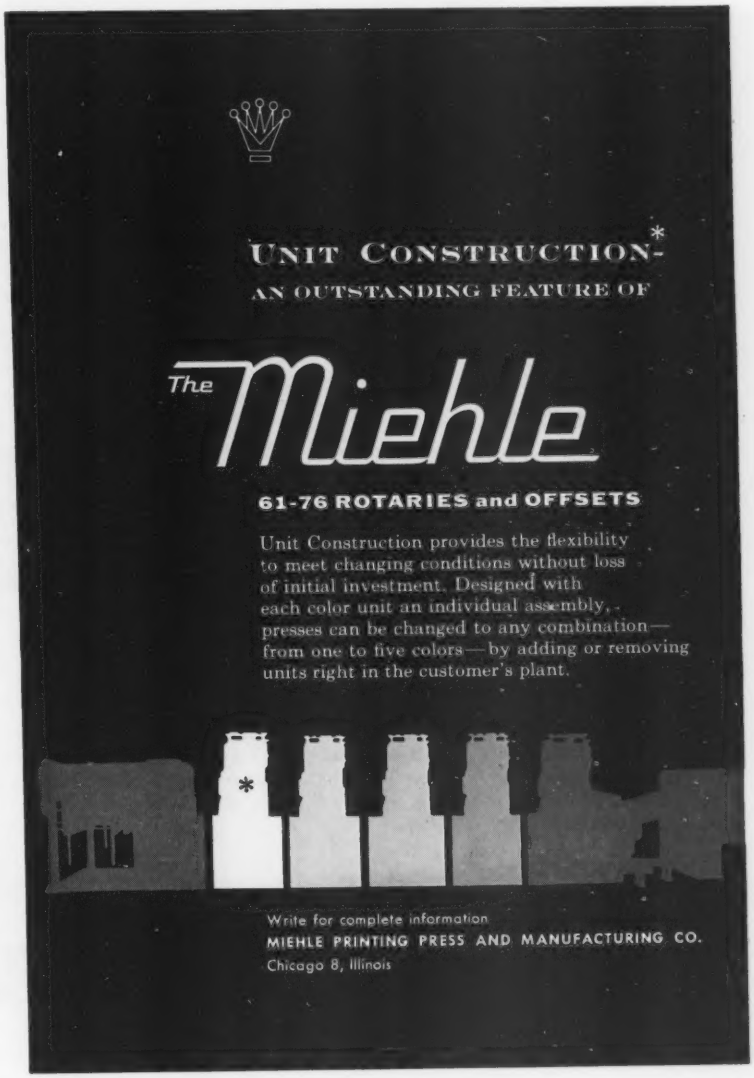
Soderstrom Honored At Dinner

More than 200 members of the San Francisco area printing and allied industries recently attended a dinner in honor of Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers. Sponsors included the Printers Supplymen's Guild of Greater San Francisco, the San Francisco Club of Printing House Craftsmen, East Bay Club of Printing House Craftsmen, and the Peninsula Graphic Arts Association.

•

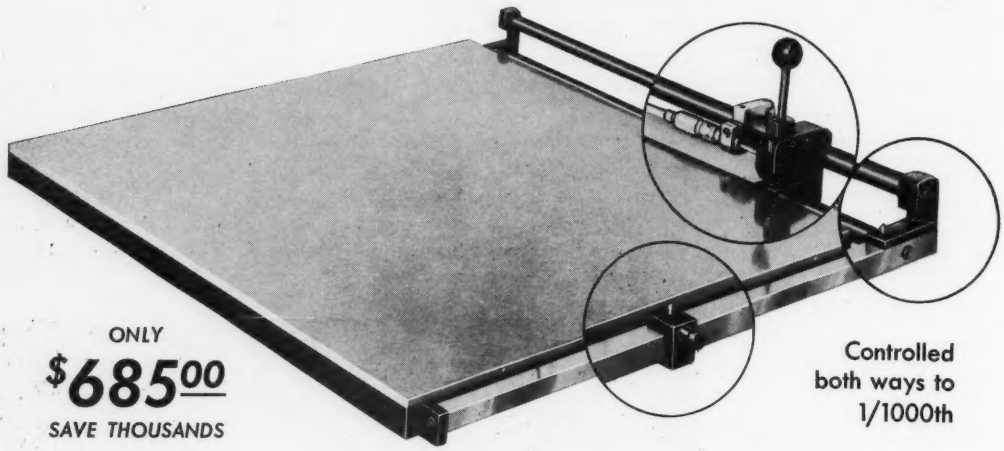
Advance Litho Expands

Advance Litho Plate Co., Cincinnati, has acquired an additional 1,500 sq. ft. of floor space, and has installed a Robertson 31" camera and a 30 x 35" Wagner proving press. Robert Schragy has been named plant superintendent, and Jack Kennedy is a new plate maker.



Chesley F. Carlson

Controlled Accuracy



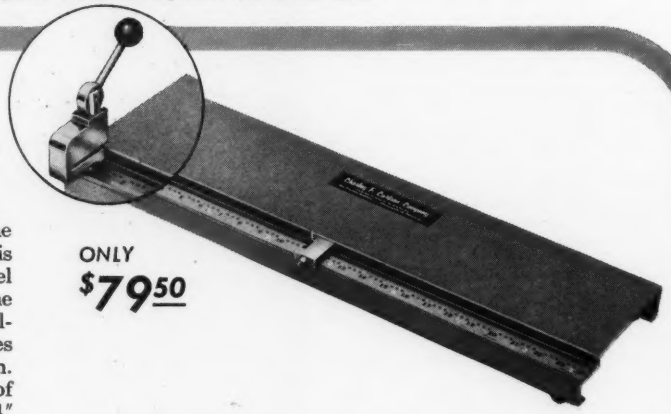
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SAVE THOUSANDS

Controlled
both ways to
1/1000th

THE CARLSON PHOTO-COMPOSING SPACER. Accurate to 1/1000th, this Carlson Photo-Composing Spacer does the work of machines costing thousands in stepping multiple negatives or on plates. Utilizing this proven, accurate punch-and-hole system with micrometer control, the Carlson Spacer operates at 4-times the speed of hand stepping—while maintaining perfect dot-for-dot register. Write for full details.

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This is practical equipment for the smaller lithographer. Although this is a fine precision-made, all-steel punch which steps with hair-line accuracy, it costs only a few dollars. The Carlson Punch utilizes our proven punch-and-hole system. It provides lock screw setting of three point optical finder, 24" etched stainless steel rule and self-aligning throat-stop for controlled accuracy with Carlson Master Strips. Write for details.



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NOTE: Any time within 18 months after purchasing a Carlson Step-and-Repeat Punch, you may trade it in at full price on a Carlson Photo-Composing Spacer.

Chesley F. Carlson Company

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LTF FORUM IN NEW YORK

(*Continued from Page* 97)

right or wrong. They can simplify your job—keep you out of trouble. This demonstration and discussion will cover the instruments and methods used to measure and control pH, specific gravity, relative humidity, silver density in transparencies, plate coating sensitivity, misregister, relative humidity of paper, ink tack before and during the run, and methods of measuring plate grain.

11:30 to 12 Noon

QUESTION ON PLATEMAKING

LTF Staff

12 to 1 p.m.—Box Lunch

Please go to the nearest serving station and present your ticket stub for box lunch and coffee.

1 to 2:15 p.m.

MASKING FOR COLOR REPRODUCTION

Frank Preucil

One of the most misunderstood and misapplied photographic techniques is masking in color separation work. Demonstration will show what masking can and should do, and how to mask for different types of jobs. Why and how it is so easy to be wrong when you try to judge tones and colors by eye alone, and why we need controlled measurements of the hue, transparency, and trapping ability of process inks. LTF's new Color Chart, which can help select the correct colors to produce other colors and to choose a masking system that fits each particular job, also will be demonstrated.

2:15 to 2:45 p.m.

SOURCES OF TECHNICAL INFORMATION

Jack White

The kinds and types of information that are available to increase lithographers knowledge of their jobs. One of LTF's latest audio-visuals describing the LTF's Research Department will be presented.

2:45 to 3:15 p.m.

THINGS FOR THE FUTURE

Mike Bruno

Much research is being done today that may affect the way you do your job and the quality of the work you'll be able to produce. This talk will bring you up-to-date on current research and give you some ideas of things that may come tomorrow.

3:15 to 3:30 p.m.—Coffee Break

3:30 to 5 p.m.

QUESTION AND ANSWER SESSION

LTF Staff

NAPL TECHNICAL SESSION

(*Continued from Page* 40)

Reynolds: Of course, the requirement for pick tests for either a woven or coated paper is to keep them within the operating range of what is necessary to get your particular work through the press. Naturally, you can make a paper that will stand any stress, but when you do that, you lift many of the properties out of the paper's usefulness. So it has to be a compromise.

Now, how to measure that? Usually we think in terms of waxes. We think of waxes in, say, the 12 range. We used to think in the 14 to 15 to 16. I don't dare to answer that question about the so-called improved inks, but my experience has been that there has been a definite trend toward lower tack; less severe requirements in the press room. I am sure that the old requirement for very stiff inks to keep a plate open certainly isn't necessary today on any kind of a plate, including the surface plates. So that trend has helped enormously in broadening the operation and allowing the paper mills not to be forced to fight extremely tacky inks. Of course, you know and I know that that's one of the reasons why litho papers are more costly than letterpress papers, because inks are more tacky.

Bruno: We've made quite a study of this picking problem. In fact, I even designed an instrument to measure it. We found so many instances where the waxes were unreliable, cases where a paper would show a very high pick strength of waxes and would fail even with a soft ink on the press. Also, in the cases of latex-coated papers, it's impossible to use these waxes on your sheets. But we tried to design an instrument that would do the same thing; exert the same kind of forces on the paper as a press does. In this work, we found that picking is a thing that can be caused by many factors. I mean, there are a lot of things that can affect pick and it's almost impossible to make any statements as to what strength you have to have.

It depends on what your conditions of printing are. The things that will affect pick are whether you are running a light form, whether you are running all halftones, or whether you are running solids. Also when you put those solids toward the gripper they won't give nearly as much trouble as solids toward the back end of the sheet.

You get your greatest trouble with picking in the back one-third of the sheet, because in the design of these presses the paper is loose as it goes through the impression. It's held during the first part of the impression, but then it flaps during the last third of the impression. That means that during that part of the impression the paper can be held by the cylinder longer. So that when the paper is pulled off the cylinder, it is pulled off at a greater angle, at a greater speed. There's where you get your tendency to pick. Also, speed of the press is a very important factor. The higher the speed, the greater the pull on the paper. I think many pressmen and ink manufacturers know this, but the tack of the ink should be adjusted to the speed of the press. Those of you who have been used to running at slow speed may find that if you use the same ink on a fast press, it will raise havoc with the paper.★

More questions and answers from the NAPL Technical Session will be published in the December ML.



Zenith

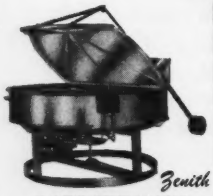
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DESIGNED BY SPECIALISTS FOR THE EXACTING CRAFTSMAN

- Hinged top is perfectly counterbalanced for feather touch operation.
- Safety lock prevents tilting of frame unless properly closed, eliminating possibility of glass breakage.
- Automatic vacuum reservoir quickly exhausts air.
- Vacuum pump and motor are mounted on base in one compact unit.
- Frames are made of rectangular steel tubing.
- Stand is all-welded structural steel.

The most modern, best equipped plants across the nation use Zenith Vacuum Printing Frames.

***ZARKIN-ZENITH**—THE WORLD'S FINEST LINE OF PHOTO-MECHANICAL EQUIPMENT FOR LITHOGRAPHERS, ENGRAVERS AND PRINTERS*



Zenith **PLATE WHIRLER**



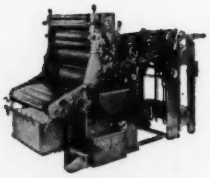
Zenith **PEDESTAL PLATE WHIRLER**



Zenith **ELEVATING TYPE VACUUM PRINTING FRAME**

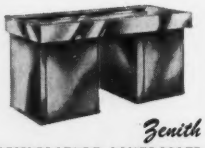


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ROYAL ZENITH 29 SINGLE COLOR OFFSET PRESS

ROYAL ZENITH 29 Single Color Offset Press — perfect companion to the Zarkin-Zenith line. Takes a BIG 23" x 30" sheet — at the profit-producing speed of 50,000 impressions per shift with top quality. Modern plants across the nation are using the Royal Zenith 29 to produce more profit-full jobs! And you'll be amazed at the surprisingly low initial cost!



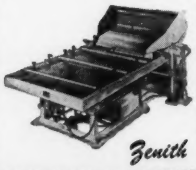
Zenith **TEMPERATURE CONTROLLED DEVELOPING SINK**



Zenith **DOWN DRAFT DEEP ETCH TABLE**



Zenith **LAYOUT and STRIPPING TABLE**



Zenith **PLATE GRAINING MACHINE**

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Equipment

SUPPLIES, BULLETINS

Tables Feature Knee, Leg Room

A complete line of new stripping tables has been announced by Robertson Photo-Mechanix, Inc., Chicago. The new tables, unusual in concept,



have been designed to reduce operator fatigue by providing knee and leg room on all four sides for even the tallest man. This new design, made possible by a special reflector and a new, yet proven, light diffusing material, not only eliminates bulky, deep reflectors, but also insures uniformity of light distribution over the entire surface of the glass.

Illumination of these opaquing-lay-out-stripping tables is available in two stages controlled by convenient switches, allowing bright light for positive stripping and brighter light for negative opaquing. In this manner the operator can select his own light level.

•

New Ditto Offset Duplicator

An "electric brain" which speeds up offset duplicating of business systems and short runs by eliminating operator control of the machine was announced last month by Ditto, Inc., Chicago, at the National Business Show in New York.

The new automation unit can be programmed to "remember" the correct combination of ink, moisture, and copies for a particular system or run. After that, any number of identical form sets or copies can be duplicated at the touch of a button.

•

Chemco Offers Price List

Chemco Photoproducts Co., Inc., Glen Cove, N. Y., has published a 172-page price list for any companies concerned with the photomechanical reproduction processes. The list may be used as a catalog or a permanent reference guide to current equipment and supplies. It contains a cross-referenced 12-page index. Present plans are to issue a revised edition each year.

•

Northwest Distributes Booklet

Northwest Paper Co., Cloquet, Minn., has issued a colorful brochure of its paper line, identifying each type of paper with some historical fact. The 22-page booklet presents samples of paper recently made by the company, along with a complete list of distributors.

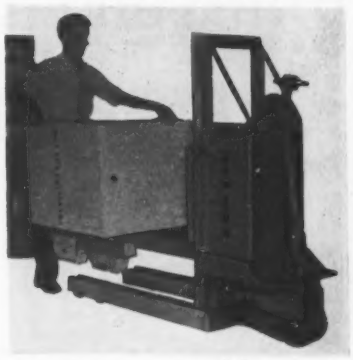
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Eastern Offers Specimen Sheet

Eastern Corp., Bangor, Me., is offering type specimen sheets of Square-Serif types to the graphic arts industry. The sheets, lithographed in three colors, include an historic note about each face of type.

New Skid Lift Truck

A new dual-purpose, self-propelled hydraulic skid lift truck that allows the operator to pick-up, transport, and raise and lower skidded loads by



a simple series of push-button controls is available as part of the Samson line of hydraulic hoists. The truck is marketed by General Sales and Engineering Co., Chicago. A push button control attached to a retractable reel permits the operator to raise or lower the load from any selected position.

•

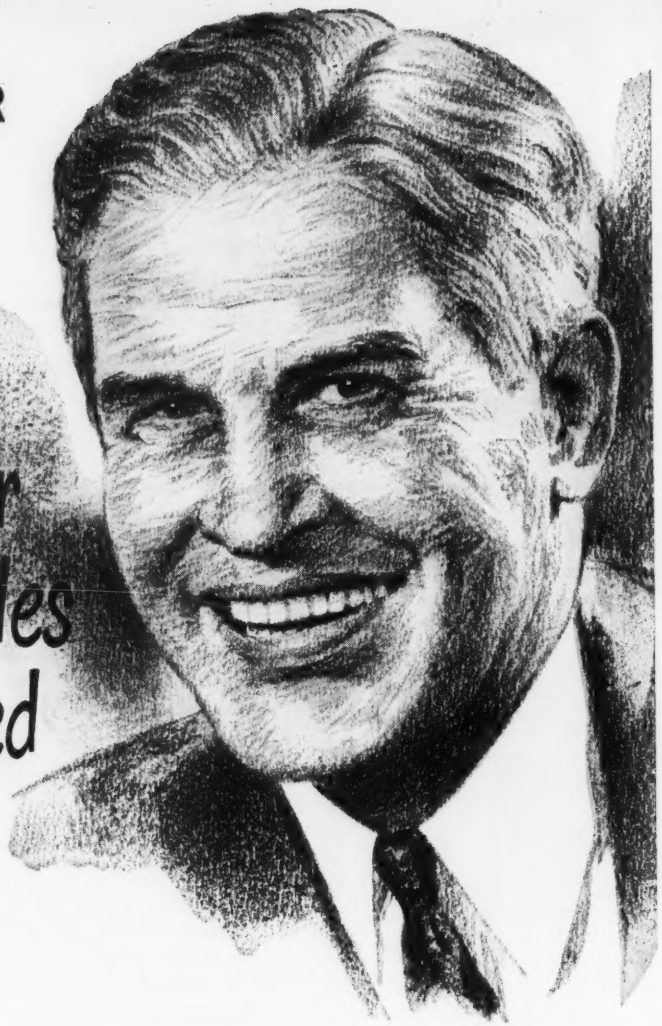
Rogers Markets Roller Cleaner

Harry H. Rogers Co., Inc., Chicago, announced last month Rogersol Turbo 166 dampener cleaner, a highly concentrated cleaner for dampener rollers. Some of its advantages, as announced by the firm, include removal of hard set inks, even if rollers have remained unwashed for days; a minimum of rinsing is required, with no danger of blinding plates. The cleaner is non-inflammable, non-toxic and dermatitis controlled.

AN INDIANA PRINTER

says...

"Trojan 3D® Gummed Paper prints and handles like ungummed paper"

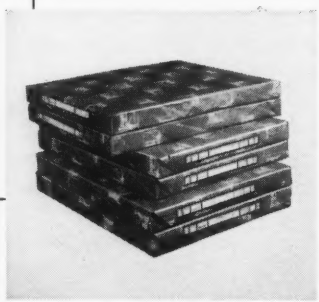


The TROJAN 3D Process makes gummed printing paper a vastly superior product. In the first place TROJAN 3D Paper will lie flatter over a wider range of humidity. Furthermore, we are told, TROJAN 3D feeds, delivers and joggs like ungummed paper. And reproduction . . . you can hardly believe the improvement.

A
Complete Line of
Gummed Printing Papers
in Sheets and Rolls

LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS





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ST. REGIS PAPER COMPANY

Main Offices and Mills: **TROY, OHIO**—*Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco—Distributors from coast to coast.*

International Issues Samples

International Paper Co. currently is distributing swatches of its Ticonderoga Offset, International Offset and Ticonderoga Text papers. Each group contains samples of different weight stock and sizes, and samples of fancy finishes. In addition the company has issued four folders showing its Springhill line of papers.

•

Liquid Hand Cleaner Announced

A new liquid hand cleaner, Nice-n-Ezy, recently was announced by Scata-Grime Manufacturing Corp., Mamaroneck, New York. According to the company, the new cleaner has been approved and tested by leading laboratories and is certified by the manufacturer to contain no acid, abrasives or free alkalis, and is recommended for industrial, home and office use.

Specific applications include removal of stains from hectograph, multigraph, mimeograph, carbon papers and indelible pencils. Among other ingredients, the cleaner contains hexachlorophene and lanolin.

•

Sun Supply Appoints Two

Sun Supply Co., division of Sun Chemical Corp., has appointed Julius F. Mazur as district sales representative in Ohio for its line of pressroom supplies and lithographic equipment. Mr. Mazur will work out of the Cleveland office.

Kenneth Mairson has been named to the sales staff in Iowa, Minnesota, and parts of Wisconsin and Nebraska. His headquarters will be in St. Paul.

•

New Vacuum Printing Frames

A new improved series of floor type vacuum printing frames is being marketed by Robertson Photo-Mechanix, Inc., Chicago. Featured is a new single lever release arm that permits easy, one hand operation to open and close the frame.

The vacuum blanket with double beading and parallel rib design, is mounted on a spring loaded board to provide superior vacuum seal. Adjustments on the spring loaded board make it possible to maintain the correct blanket pressure and vacuum seal even if the beading becomes worn after years of service.

•

Promotional Piece by Ardlee

Ardlee Service, Inc., New York lithographing firm, has distributed a "Back to School" promotional piece, three-month calendar. The stand-up type calendar lists the services provided by Ardlee.

•

New Ink Colors Introduced

Van Son Holland Ink Corp., Mineola, N. Y., has added 20 new colors to its regular line of Quickset inks. Like all other Quickset colors, the new inks can be used for litho and letterpress printing. Included in the new colors are seven tulip tint pastels, three greens, two blues, one brown, red, goldenrod, silver and gold. In addition the company now has process yellow, magenta and cyan blue for three-color process work.

•

Anchor Announces Robinol

Robinol, a non-inflammable multi-purpose cleaner, has been announced by Anchor Chemical Co. The new cleaner, according to the company, is free of coal tar solvents, benzol and carbon tetrachloride. The cleaner is claimed to remove safely oil, grease, ink, tar, gum and dirt from type, film, pumps and presses.

Leadership is Earned . . .

The All New W. A. BROWN
Platemaking Equipment

● Partial list of complete line of BROWN platemaking equipment.

1 DOT ETCHING TABLES
2 ADJUSTABLE LAYOUT AND STRIPPING TABLES
3 TEMPERATURE CONTROLLED DARKROOM SINKS
4 ELEVATING TYPE VACUUM PRINTING FRAMES
5 VACUUM PRINTING FRAMES
6 LITHO PLATE WHIRLERS



Progress must be made if leadership is to be earned . . . and the all *new* W. A. BROWN platemaking equipment is another example of why BROWN equipment, through the years, has earned its position as "The World's Finest Photomechanical Equipment."

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LITHOLINE 082: Standard base Ortho Film—its excellent contrast and etching qualities make this film unsurpassed for fine half-tone work.

LITHOLINE 081: The same as Litholine 082 only on ultra-thin base, making it invaluable for multiple overlays or reverse printing.

CORRECTONE FILM: For continuous tone negatives in photogravure and offset—eliminates retouching and masking.

LITHOLINE T PAPER: Translucent material particularly well suited for line copy, at lower cost.

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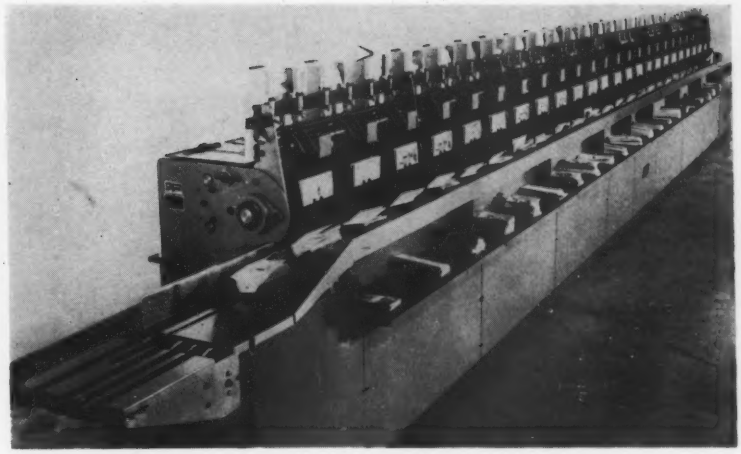
Mixing Tank Announced

E. T. Sullebarger Co., New York, is distributing two new products for lithographers, Etscho Polyethylene mixing tanks and Etscho chemical mixers. According to the manufacturer, the tanks are completely resistant to all darkroom chemicals. They come complete with a needle-nosed polyethylene spigot which is drip proof. The propellers, shaft and exposed parts are made of stainless steel.

•

High Speed Liquid Fixer

A new high speed liquid fixer for the graphic arts industry, Reprographic Speed Fixer, has been announced by G. Cramer Dry Plate Co., St. Louis. According to the company, the new fixer has been formulated especially for use with photographic plates, film and paper. The product, sold as a concentrate, may be diluted, depending on the usage, from four parts of water to one part fixer, up to eight parts water to one of the concentrate for photo papers.



Macey Displays New Machine

The new, unit-type, high speed gathering machine of the Macey Co., a subsidiary of Harris-Seybold Co., which already has been shown at a number of exhibits, including the Greeting Card Association Suppliers' Exhibition in New York, was on display Oct. 8-12 at Novelty Bookbinders, Philadelphia.

In an interview with Clancey F. Shaffer, Macey general sales manager, it was disclosed that the machine was scheduled for exhibits in Cleveland and Chicago, as well as numerous litho shops in the Philadelphia area.

Best feature of the machine is its ability to feed from the bottom. The gatherer is available in stations from a minimum of six to a maximum of 25.

LARGE PRIVATE LITHOGRAPHIC PLANT

IN NEW YORK AREA

FOR SALE

Completely equipped up-to-date plant, now producing finest quality color lithography. Replacement value — $1,554,000 in equipment. Presses are all size 50" x 72":

1—6 color offset press

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This is all top quality equipment . . . many other items too numerous to list.
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PRESSMEN'S
INK HANDBOOK

By H. J. Wolfe

272 Pages

$4.50 in U. S. A.
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CONTENTS

Chapter

1. **Properties of Inks** . . . Review of physical characteristics; general types of inks; steps in manufacture of inks; definition of terms.
2. **Purchasing Printing Inks** . . . Ink requirements and specifications; "doctoring inks"; selecting your supplier; estimating ink consumption for offset work and letterpress; ink coverage chart.
3. **The Private Ink Plant** . . . Analyzing some of the misconceptions as to the advantages of operating your own ink plant; discussion of the "basic ink system."
4. **Manipulation of Ink** . . . Color matching and what the pressman can safely do to "adjust" inks; ink storage, shelf life; additions of reducer, drier, varnish, etc.; improving body.
5. **Inorganic Pigments** . . . Properties and characteristics of pigments as they affect inks; discussions of natural and manufactured mineral pigments; charts showing properties and uses of ten mineral pigments and 18 important inorganic pigments.
6. **Organic Pigments** . . . History, preparation of intermediates; charts showing properties and uses of more than 45 important organic pigments; classification of dyestuffs.
7. **Black Pigments** . . . General discussion; characteristics and manufacture; lampblack; furnace black; thermal decomposition blacks; mineral black; manganese black; graphite; iron oxide black.
8. **Printing Ink Vehicles** . . . Vegetable drying oils; linseed oil and linseed oil varnishes; lithographic varnish; chinawood or tung oil; soybean, oiticica oil; vegetable semi-and non-drying oils; alkyd, fish, rosin, fatty acid, mineral oils; pitch varnishes.
9. **Driers and Drying** . . . The six methods of drying; theories of drying; paste driers, japan driers; concentrated driers; cobalt driers.
10. **Letterpress Inks** . . . Ink classification, specification of stock; job press inks; automatic press ink; flatbed cylinder press inks; web press inks; required properties of the inks; relation of ink to stock; inks for various stocks and their requirements; halftone black inks and process inks.
11. **Lithographic Ink** . . . Requirements and characteristics are given for lithographic inks; offset printing inks; dry offset printing inks, etc.
12. **Intaglio Printing Inks** . . . Requirements of inks for intaglio printing; copper plate engraving inks; steel plate engraving inks; stamping inks; photogravure inks; rotogravure inks; classification of rotogravure inks.
13. **New Types of Inks** . . . Thermosetting inks; synthetic litho inks; hot wax inks; aniline inks; steam-set or moisture set inks; pressure set inks; silk screen inks; metallic inks: water color inks.
14. **Testing of Inks** . . . Equipment needed; dry color testing for strength; resistance, permanence, particle size, etc.
15. **Ink Problems and Remedies** . . . Ink difficulties encountered in letterpress and lithographic printing are detailed, listing the symptoms, causes and suggested remedies.

Glossary

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Eastern Executives Visit Harris-Seybold's Dayton Plant



Huge castings for paper cutting machines were examined by a group of bindery and finishing room executives from New York at the Dayton, O., division plant of Harris-Seybold Co., Cleveland. In Dayton, the group saw demonstrations of two new Seybold cutting machines. Demonstrated were a 47″ Seybold Saber cutter and a new 100″ full-hydraulic trimming machine. Two new motion pictures on Seybold cutters also were shown for the first time to the public.

Interchemical Names Two

James Beckett has been elected chairman of the executive committee of Interchemical Corp., New York, and A. Wallace Chauncey has been elected vice chairman.

Mr. Beckett, formerly executive vice president, joined Interchemical as manager of its Chicago printing ink factory in 1928. He served as general manager and vice president of its Printing Ink Division (IPI), and later as division president of Interchemical's Finishes Division, until he became executive vice president of Interchemical in 1954.

Mr. Chauncey has been an officer, a member of the executive committee and of the board of trustees of Interchemical since it was organized in 1928. He was vice president and treasurer of Interchemical until 1951, continuing as vice president until his new appointment.

•

L. A. Litho Firm Expanding

Technico, Inc., lithography firm in Los Angeles, announced last month completion of the first phase of an expansion program begun three years ago. All original equipment now has been replaced by modern presses, among them new models of a 29″ and a 36″ offset press. Complete plate, stripping and camera equipment also has been added. Plans also call for additional two-color press equipment and expansion of all departments, including copywriting and art.

•

Served Miehle For 120 Years

Miehle Printing Press & Mfg. Co. recently announced the retirement of Paul Friedrich, John R. Miller, and Joseph E. Hayes, erectors and servicemen. The three men are retiring after a combined total of more than 120 years of service with Miehle.

Compare the Lens you now use with the New GOERZ "RED-DOT" ARTAR
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The increased demand for better color and black-and-white reproduction has made the new GOERZ "RED-DOT" ARTAR first choice in process lenses. It's fully color-corrected and anti-reflection coated... two "musts" if you strive for the best! An inferior or old-fashioned lens can cause your cameraman serious trouble. An additional focal length will make your camera more versatile. 15-DAY FREE TRIAL! IMMEDIATE DELIVERY. Write us—we may be able to select a lens to fit your present camera calibration.

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4	4x6	$102.00
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8¼	9x12	148.00
9½	10x14	175.50
10¾	12x14	179.45
12	12x18	222.00
14	16x20	252.00
16½	18x22	289.75
19	20x24	282.00
24	25x32	384.00
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35	36x45	795.00
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The Lens without a peer!

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C. P. GOERZ AMERICAN OPTICAL COMPANY, INWOOD 96, L.I., N.Y.

Electronic Detector Developed

A new electronic sheet detector has been developed by Harris-Seybold Co. and now is being shipped on all new 17 x 22" and 23 x 30" Harris offset presses.

The only moving part that can be seen in the Harris electronic detector is a tiny spring finger carried on a pivoting shaft. The finger moves up and down once for each sheet. If the sheet feeds properly, the press continues to run; if it doesn't, the finger engages the grounded feed table and the tripping circuit is closed.

•

ATF Issues Camera Folder

A new illustrated, two-color folder featuring the ATF Craftsman, model 241 process camera, has been issued by American Type Founders. The folder lists 33 items covering sizes of work, camera operation and construction.

•

LTF Directors To Meet

The mid-year director's meeting of the Lithographic Technical Foundation will be held Nov. 14-15. Special attention will be given to research and educational programs and recommendations resulting from the annual meetings of the Research and Educational Committees held in April.

PRODUCTION CLINIC

(*Continued from Page 64*)

swollen from the absorption of grease, possibly from a previous image.

In our opinion, if you had changed to an absolutely new blanket you would have eliminated the scumming.

Tinting Problem

Question: Enclosed is a copy of a job that I have been trying to run. As you see, it starts to tint from the gripper edge and tints back about three inches and then tapers off almost as abruptly as it started.

ANSWER: The sheet you submitted indicates that there was an excess amount of water run on the press. The smudge is a wash which could be eliminated, first by keeping moisture on the plate to a minimum, and second, resetting the form rollers so that they make better contact with the distributing roller. The fact that the smudge gradually disappears after the roller makes contact with the plate is evidence that the form rollers are being driven by the plate instead of the distributing roller.

I assume that the smudge appeared at the beginning of the run, although you didn't say so. If this is the case, I would suggest your running the ink slightly stiffer when starting the job, and carefully watching the supply of water to the plate.

Should this condition persist in spite of your observing these precautions, you may try resetting the dampening rollers so that they make better contact with the brass rolller. This would enable you to get more even dampening on the plate.★

QUALITY

(*Continued from Page 52*)

of these functions will show which set of variables gives the least overall graininess. We are still working to collect enough data on the graininess-

Schultz

DEEP ETCH

CHEMICALS

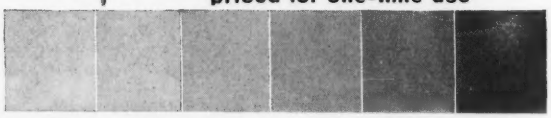
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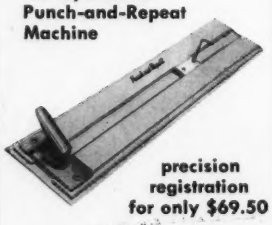
ByChrome Screen Tints are available in both 133-line and 150-line . . . the only half-tone tints of such quality and wide tonal range priced for one-time use. Here's top-quality at rock bottom prices.

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This high-precision step-and-repeat system offers the low-cost way to speed production and cut costs.

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APES

. . . the Woods Are Full of Them

"Apes and imitators are brothers," said Elbert Hubbard. "They both mimic and copy their betters, and they both end up hanging from a limb, showing their bare behinds."

We expected we would have imitators and be aped when we originated and introduced the ByChrome Punch and Repeat Machine, and ByChrome Screen Tints.

And, honestly, we don't care. After all, imitations—are *imitations*. And an ape is just a bare behind with a thick hide.

But we are concerned that you, the buyer, are not misled by inferior imitations and copies of the original ByChrome Punch and Repeat Machine, and our ByChrome Screen Tints.

For your own protection, drop us a line and we will send you the name of the authorized dealer in your area of both of these popular and useful ByChrome products.

New Price for the ByChrome Punch and Repeat Machine—$69.50. Write for illustrated folder.

THE BYCHROME COMPANY, INC.

200 East Lynn Street, Columbus, Ohio

density functions to use this method.

We have also studied the use of auto correlation to determine granularity values. Autocorrelation is a statistical method of analysis that can be used with certain types of repeating patterns such as graininess. Their usefulness was first suggested for photographic graininess. (3, 4) These functions can be obtained from the same chart recordings used in our regular method.

The autocorrelation method gives very complete information on graininess. It can also measure large scale interference patterns such as mottle. However, the method takes a lot of time and is more difficult to use than our present method.

Conclusion

Our study of graininess at LTF is just underway and a lot of work still has to be done. Among the things we still need is a better method of visually evaluating graininess, particularly the graininess-density relationship. Also, the present LTF method of measuring granularity must be tried on a much wider range of samples to determine how valid it is and to see if any modifications or major changes are needed. For these reasons, LTF is not as yet recommending these methods to the industry.

As it stands now, the granularity method shows considerable promise especially since it lends itself to electronic computation. In addition, we can also get information from the same traces on tone reproduction, sharpness and light scatter in the paper.★

References

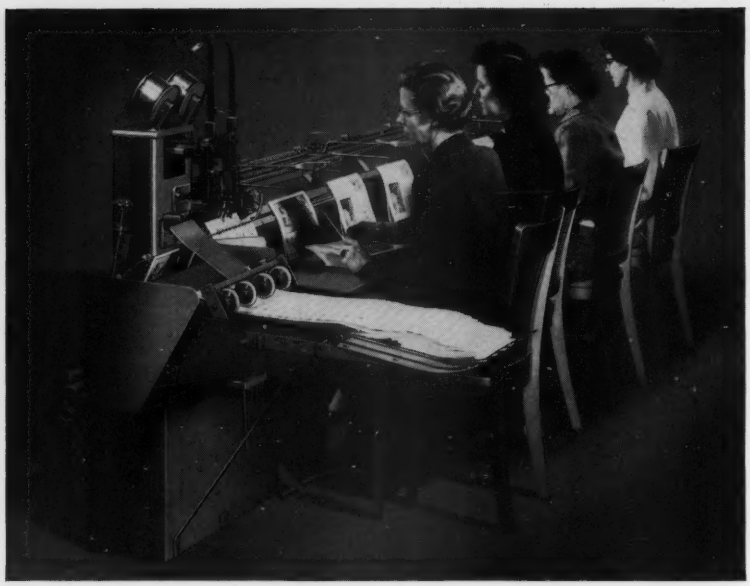
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4. Zweig, H. J., *J. Opt. Soc. Am.*, 45, (1955) p. 410.

LETTERS

(*Continued from Page* 21)

set vs. Communism" concerning our plant at Manila.

"Candidates for these positions should have experience in all phases of offset printing, including press sizes up to 36 by 49½ inches. They should also possess supervisory



Convert your ROSBACK Auto-Stitcher into a small gang stitcher with this *Rosback*® **GATHERING SADDLE**

The Rosback Auto-Stitcher is one of the most popular cost-cutting machines we have ever produced. Now, every Rosback Auto-Stitcher can be converted into a small gang stitcher by the addition of our Gathering Saddle—further increasing the profit possibilities of your Auto-Stitcher.

This Gathering Saddle with chain feed operates the same as any gang stitcher. Two, three, or four operators may work at the same time. Gathering and stitching are done in one continuous operation —you eliminate the cost of collating time and also handle more signatures. The Rosback Gathering Saddle can be added to Rosback Auto-Stitchers now in use and is furnished as an optional accessory on new machines. When your Auto-Stitcher is used for single signature jobs, the Gathering Saddle can be easily uncoupled and rolled to one side if you need the floor space for other uses.

The cost of the Gathering Saddle is low —installation is readily accomplished in the field—and the profit-making possibilities in time-saving are tremendous.

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experience which will enable them to supervise foreign national local employees. The positions pay from $6990 to $7630 per annum plus overseas allowances, such as rental, cost of living, etc." An employment pamphlet gave information on other benefits available to overseas employes.

"We will be very glad to discuss these positions with qualified candidates" he added. Mr. McChesney's address is United States Information Agency, Washington, D. C.

Likes ML

Dear Sir:

First off I want to compliment you on the content and excellent appearance of the September number of *Modern Lithography*. The journal seems to improve with each succeeding issue.

I will be leaving here soon for the Sunny South. Be kind enough to change the address on my subscription to The Carolina Inn, Chapel Hill, N. C. I will stay until late January, when I will go to Florida.

Maurice Saunders
Stockbridge, Mass.

PHOTO CLINIC

(*Continued from Page 66*)

flaps, if needed, can be hinged to the top and bottom edges.

The Kodak Dye Transfer Blanket is a means of obtaining register of the matrices in making dye transfer prints and can easily be adapted to making composite positives. It is a plastic sheet along two sides of which are several small disks which serve as stops for locating films placed on the blanket. The procedure is as follows: Register the various negatives on top of one another on a stripping table. Now trim the two edges which will contact the locating disks on the blanket. The trick is to cut through all of the films (negatives) so that the leading edges as well as the images are in register. In the darkroom the blanket is placed in the vacuum frame and the positive film and the first negative are registered by placing the edges in contact with the disks and exposed. The steps are repeated as many times as there are negatives to be combined.

The pin and strip register system (Consolidated) consists of a master plate and steel strips with register holes and register pins. The key negative is taped to one of the steel strips while on the layout table. Two pins are placed in the appropriate register holes in the strip. A second steel strip now is registered over the first by means of these pins. The second negative is registered with the first after which it is taped to the second steel strip. As many negatives as required can be registered to the master in this manner. The register pins are removed from the steel strips and placed in exactly the same holes in the master plate. In the darkroom a piece of unexposed film is taped to the master plate. Each negative, in turn, is registered to the master plate by means of the attached steel strips, and exposed.

There are many variations of these register systems, most of which have been devised by the workers themselves. One of the four systems described should prove to meet your requirements.

TECH. BRIEFS

(*Continued from Page 55*)

The correlation of laboratory tests to press experience is the principal requirement for evaluation of the properties of paper important to lithography. This paper describes some of the tests used by the Lithographic Technical Foundation when picking and tinting troubles are encountered. Included are some tests which may be new or unfamiliar. Excellent correlation is reported between the LTF Pick Tester and press experience. A new test for tinting caused



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Specializing in
very fine grains for color
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by paper based on a method by Bitter is also described.

INK STANDARDIZATION. *Modern Lithographer and Offset Printer*, Vol. Ll, No. 12, December, 1955, p. 33. To establish ink color standardization PATRA has devised a "weighed shell" technique to enable one to lay down a known weight of ink over a given area of paper. Printing conditions are standardized as closely as possible. It has been found that with some ink, ink film thickness, and paper prints from different presses were not identical. The effect of printing pressure has been studied. Pressure did not seem to have an appreciable effect on standard prints at a definite film thickness apart from mottling of thick ink films at high pressure.

Lithography—General

TESTS ON INKING SYSTEMS. *Modern Lithographer & Offset Printer*, Vol. Ll, No. 12, Dec. 1955, p. 32. Experiments have been carried out at PATRA on a model ink distribution system. Some of the conclusions reached so far are (1) ink duct setting is of greatest importance in ink control, (2) as ink viscosity and press speed increase, vibrator efficiency decreases, (3) overall ink flow may be controlled by varying pressure between ink rollers, and (4) ink film thickness transferred from roller to roller decreased as press speed and viscosity increased.

. SUBJECTIVE EVALUATION OF GRAININESS IN LITHOGRAPHIC IMAGES. George W. Jorgensen. *TAGA* 1956, Part A, pp. 63-67 (5 pages). Subjective evaluations of the graininess of a set of press sheets were made by a group of observers using the Pair-Comparison method. The object of this study was to determine a set of numerical response values which arranged the sheets in their correct order and spacing on a graininess scale. Good agreement was found between the various observers and also to objective granularity values derived from microdensitometer traces. The coefficient of correlation between graininess and granularity values was 0.97.

HOOVER

(*Continued from Page 47*)

a church choir. There have been many other changes, but anyone who goes through the ritual of hanging a new calendar at the turn of every year can easily think of them.

Perhaps the only real change in the calendar line came about in the middle thirties when wide-spread interest in safety, particularly school safety, was manifest.

Safety Booming

In 1937 the Hoover plant issued its first lithograph of a sneakered patrol boy with Sam Brown belt guarding a tiny blonde on her way to school. From that first number, the Hoover business in safety calendars has boomed. For 1958, for instance, in many cities around the country, groups of perhaps a dozen local organizations including police, fire companies, and local merchants, will jointly sponsor calendars with such safety themes. This part of the Hoover business has grown faster than any other.

Because of fine work that Hoover does in the specialized business of producing calendars, it has won quite a name for itself in the lithographic industry. George R. Hoover, another grandson of the founder and brother of Joseph, is executive vice president of the company. At the National Association of Photo-Lithographers Convention in New York, in September, he was elected president of the association for the coming year. He has been active in the NAPL for a number of years, having served on the board of directors and most re-



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NOW . . .
3 SIZES for ALL PRESSES

- **Give accurate leveling of stock pile**
- **For FEEDER END to assure positive pickup**
- **For DELIVERY END to aid proper jogging**

Assure level stock pile for the feeder suckers. Having a longer taper than wooden wedges, they permit closer adjustment and prevent misses, dragging, folding under, etc. On the delivery end they assure proper jogging.





ABSOLUTELY SMOOTH — THIN LEAD EDGE

Of smooth plastic, they insert easily, quickly and cleanly without tearing or ruffling edges of stock. STAY in position. Can't splinter and cause damage to plates, engravings and blankets. Will not soak up oil, ink and dirt.

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A	B	C
8-inches long, wide with low angle of raise.	6-inches long, narrow with high angle of raise.	4¾-inches long, medium width, low angle of raise.
Less than 12.....$1.65	Less than 12.....$ .90	Less than 12.....$ .80
Lots of 12..... 1.50	12 to 23..... .80	12 to 23..... .70
Lots of 24..... 1.40	24 to 47..... .75	24 to 47..... .65
Lots of 48..... 1.30	48 to 71..... .70	48 to 71..... .60
Lots of 96..... 1.20	72 to 143..... .65	72 to 143..... .55
Lots of 144..... 1.15	144 and over .... .60	144 and over..... .50

MINIMUM ORDER of Type B or C Separators is quantity of six (6), either for all one type or a combination of B and C.

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Send Hanco Pile Separators ordered at right. If not satisfactory, our money will be refunded.

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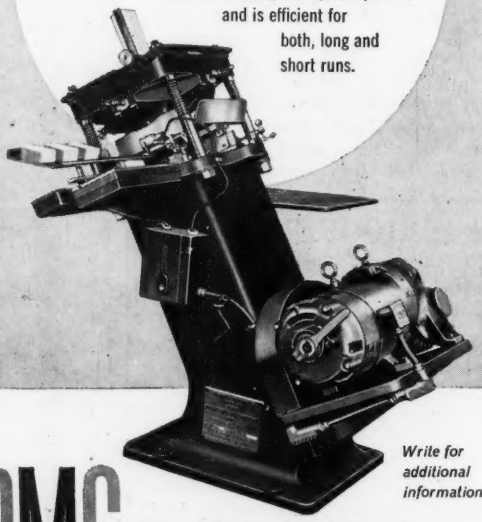
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A troublesome service can be turned into a profitable operation with the PMC Die Cutting Machine. Many printers and lithographers have found new business opportunities in a wide variety of work requiring an efficient, economical die cutting operation.

Speed—ruggedly built and simple to adjust, the PMC Die Cutting Machine can handle up to 300,000 pieces per hour; **simplicity**—die can be locked into a registered position in the machine in a few minutes, change of jobs made quickly and easily; **versatility**—handles a wide range of label, round cornering and specialty work and is efficient for both, long and short runs.



Write for additional information.

PMC

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CINCINNATI 2, OHIO

cently as vice president.

The company has won industry and public notice in other ways. Two of the calendar subjects in the 1957 line were given awards in the Lithographers National Association Awards Competition and have been displayed along with the other LNA winners in many U. S. cities.

100*th Anniversary*

Philadelphia took special note of the 100th anniversary of the Hoover company last April when the Chamber of Commerce of Greater Philadelphia presented an award to Joseph and George Hoover on the occasion of a century of leadership in the lithographic industry.

The company has an interesting history from the date it was founded in 1856 by Joseph Hoover. He came to Philadelphia from Baltimore at the age of 24 and established one of the first lithographic houses in the country at 804 Market Street. His first productions were historic and religious paintings. He also was the first manufacturer of oval picture frames in this country. By the early 1900's, Hoover's plant was producing more than a million prints each year and it was at this time that calendar art had its start. The firm prospered and made moves to successively larger quarters at 1129 Chestnut Street, 13th and Buttonwood, and finally to the present location, where it now has 150,000 sq. ft. and employs several hundred persons.

In 1902 the founder was joined by his two sons, Harry and Joseph W. and when the founder died in 1913, Joseph assumed direction of the company.

The third generation of Hoovers likes to look back at the early days of the company and talk about the ancient steampower press which was used when the business was started. They still keep it around as a memento of those days.★

NMDA

(*Continued from Page* 63)

practically inaccessible while the coaters were in operation. Increased production required the machines often to run continuously for 16 hours, but the machines were supposed to be lubricated every eight hours. The manifold system solved the problem. Points were projected on the outside of the machine, and these led to the parts needing greasing. In this manner the machine may be lubricated while in motion.

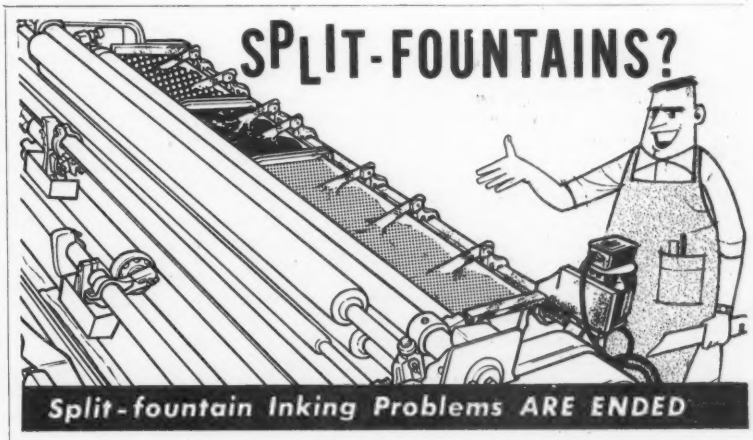
Mr. Spies pointed to other technological developments. Coaters are known to run out of paint or ink, which ever they may be using. One firm has introduced a low lacquer detector by which a bell sounds an alarm when the paint gets to a specified low point. The container then can be refilled before a dry run occurs. This also has a psychological effect on the operator, since everyone in the plant knows if he has let the supply get too low. Usually the supply is increased before the gong sounds.

The development of scraper blades was brought to light by Mr. Spies. A new chrome-plated blade has been developed, he said, which keeps its edge longer than steel blades. Chrome is brittle though, which might account for its lack of popularity. Even so, a chrome blade on the plate scraper permits a complete day's production without a change.

Concluding the morning session was Richard H. Scott, of Sinclair & Valentine Co., speaking on current methods of quality control in printing inks. In quality control, he stated, you must not only define that which you wish to obtain, but also the limits of control.

He said methods and instruments are being developed to enable a greater degree of quality control, but emphasized the fact that any instrument placed in the hands of an incompetent person is useless. Also the eye of an inexperienced color matcher is no good, but no machines can reach the exactness of an expert color matcher.

Opening the afternoon session, Oct. 17, George A. Mattson, Chicago Lithographers Association, pressed the need for better supervision in the



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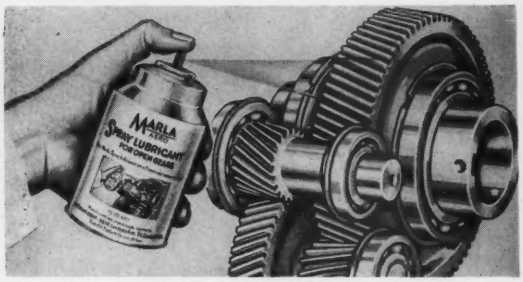
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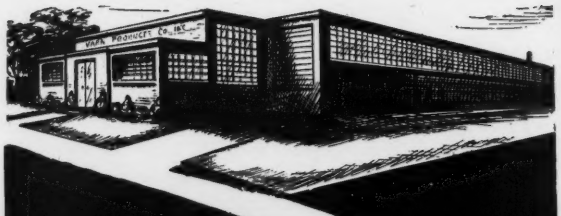
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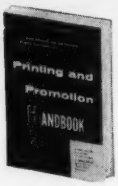
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metal decorating industry. He reported the results of a survey recently conducted, which showed that there is a definite need for establishing a better and well-rounded supervisory and development program.

The survey found that there is a need for precise determination of authority, a need for establishing better relationships between all levels of management, and a need for an awareness of managerial responsibility.

In concluding the session, Michael H. Bruno, research director of the Lithographic Technical Foundation, graphically demonstrated how the eye can be mistaken with regard to color judgment, and emphasized the need for mechanical instruments for color evaluation.

Mr. Bruno said the most difficult things to estimate in printing are tones and color shades. In his color demonstration, slides were used to show how color changes by association or proximity to another color.

He explained "What's Going on at L.T.F." in the way of new devices for quality control. The inkometer displayed at Crescent Ink in Philadelphia was one of the examples. Measuring tack in ink by tap out is fine if done by an experienced pressman, but the inkometer can measure the ink's tack just as if it were on press, and shows the required pressure for ink separation on the rollers.

Another development already in use is the blanket thickness guage which measures blankets as if they were under actual press conditions. Formerly the micrometer was used, but was found not reliable in all cases because blankets are compressible and the micrometer measured just the pre-press thickness, not figuring on the compressed condition on press.

In summarizing, Mr. Bruno noted that now it is possible to produce excellent quality, but the hard job is to do it consistently. Visual judgment can't be eliminated entirely. Instruments do not eliminate the craftsman, but they do help him do a better job. They make it possible for a man with lesser experience to do a better job than he ordinarily would.★

SMALL PRESSES

(*Continued from Page* 37)

impressions per hour. Sheet sizes range from 8 x 10" to 14½ x 20½", with a maximum transfer size of 14⅛ x 20" — which is larger than that of other presses in this size category.

In making a survey of the current importance of these small presses, it becomes apparent that a very vital factor in this "growth picture" has been the development of new, fast, simple and economical methods of platemaking, as well as the marketing of complementary small and low-cost items in the camera, platemaking and finishing equipment field.

Presses designed primarily to serve the demand for reproduction facilities requiring a minimum of technical knowledge or mechanical ability or production complexities, would undoubtedly be defeated in their purpose if their operation required a large investment in auxiliary equipment and in maintaining a staff of trained technicians to provide the necessary plates.

Recognizing this fact and realizing the tremendous size of the market, an imposing number of companies have devoted millions of dollars to research in developing equipment and methods to supplement the "small" presses. Among those providing the "answers," we naturally find names long familiar in the lithographic supply industry.

It is interesting to note, however, that among the leaders who are meeting this great demand, there are many large organizations not heretofore directly identified with the lithographic industry. Notable as very active researchers and suppliers — to name a few — are Remington Rand, Columbia Ribbon & Carbon Co., Minnesota Mining & Manufacturing Co., the Ozalith Co., and the Times Facsimile Corp.

As a result of the research work of these many companies, to-day we find a broad selection of preparatory equipment available at a relatively small investment. Much of this preparatory equipment is remarkable,



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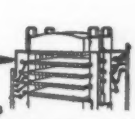
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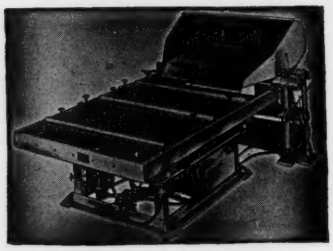
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Particularly interesting to note is the development of machine platemaking methods, such as those of the Times Facsimile Corp., the Ozalith Co. and the Xerograph Co. These machines will produce work from paper and metal plates within minutes, and the operators can be trained to run these machines in a matter of hours.

So a giant new segment of the printing industry has been created. It is the result of the combination of efficient, low-cost easily-operated reproduction equipment with the constantly increasing demand for printed matter. Also, many of the new methods and improved techniques, particulary in copy preparation, camera items, and in platemaking, that have been developed to satisfy this demand, are daily proving to be a welcome economic addition to larger press production methods.

In conclusion, to summarize the developments in the duplicating and "small" press field, we find that all of these machines offer many advantages. These advantages include nominal initial investment, economy of operation, mechanical simplicity, and the ability to produce high-quality printing in a very short time. Models are available to meet the wide range of different needs already described. A variety of different printing methods can be employed on the same machine in some instances.

Small duplicating presses enable the printer to accept a broad range of different types of work. Simple and quick "make-readies" and high running speeds result in a high percentage of productive hours per day. They provide the printer with facilities to satisfy a higher percentage of customer requirements.

These are just a few of the factors that should prompt you to consider investigating the business-building and profit-making potentials of these "mighty midgets"" ★

QUALITY CONTROL

(*Continued from Page* 45)

getting a group of lithographers to agree on standards for color?

Cost

From experience, I would like to point out that range of quality variation is directly related to cost. It is always possible to cut down the range of variation by inspecting or culling out portions of the job or by improvements in facilities, (paper, plates, and ink), and methods, but these add to the cost of the final printed piece. Savings resulting from the elimination of inspection and rejects more than pay for the quality control program in our plant.

Future Plans

Are we satisfied? The answer is no. We think we are headed down the right road, but we need a lot more experience in controlling color variation before we can go on to the next problem. It is not enough to determine proper color standards. We must also develop a procedure and instrument to measure color variation so that all ratings will be objective instead of subjective. A densitometer is helping us do this job. A scanning machine, developed for this purpose, appears to be a justifiable objective.

For those lithographers who may be planning to install a formal quality control program, I would suggest you follow the well-known principle of "anything worth doing is worth doing right." Make your program formal and make it management's program. Devise charts to help you with your process. Keeping and studying the charts will point out to you any quality weaknesses you may have in your process.★

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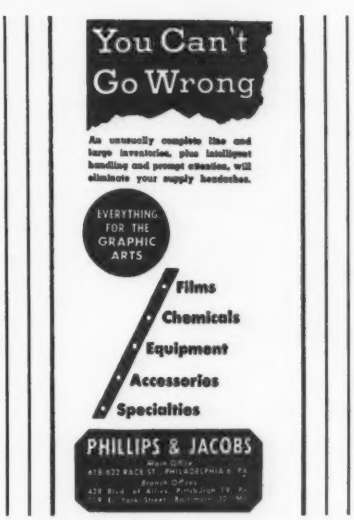
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BREVITIES

WILLIAM A. KRUEGER, president and treasurer of W. A. Krueger Co., Milwaukee lithographic firm, has been named chairman of the board.

ML

HERMAN E. JOHNSON, Western Printing & Lithographing Co., Racine, Wis., was a panel member Oct. 8-9 at the annual conference of the Council of Profit Sharing Industries, Cleveland.

ML

D. J. ZULLO, president of Latmer Printers and Lithographers, Inc., Pittsburgh, has assumed the added post of general manager and J. J. Migliozzi has been named plant manager.

ML

PACIFIC SHIPPER, San Francisco cold type and offset company, printing several Western shipping publications, has installed a new Robertson 320 camera.

ML

GEORGE H. LOVING, director of sales of Du Pont's explosives department, has been appointed assistant general manager of the Photo Products Dept.

ML

WESTGATE PRESS, Oakland, Cal., commercial and book printing firm, has installed its first offset press, a 10 x 15 Davidson. According to Alfred B. Kennedy, president, the move is primarily experimental.

ML

DUDLEY ABOURISK has been named West Coast sales representative for the Filmotype Corp., Skokie, Ill., manufacturers of the Filmotype photocomposition machine.

ML

LAWTON & WILLIAMS, Oakland, Cal. printers previously operating letterpress equipment exclusively, have installed a 14 x 20 Webendorfer offset.

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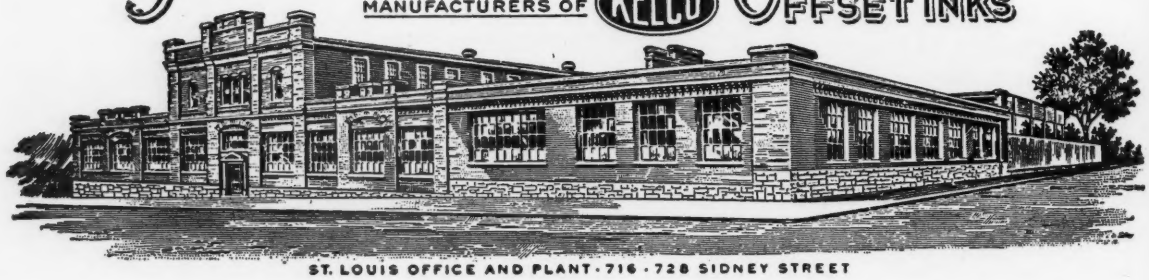
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SALESMEN—Experienced in sales of advertising lithography and package lithography. Top opportunity with large and expanding West Coast firm. Send resume detailing experience and earnings history. Box 177, *c/o Modern Lithography*.

Situations Wanted:

I have 25 years experience as cameraman, stripper and platemaker, 15 years of which I have served as department and shop foreman. Am interested in a position as working foreman in a small or medium sized plant. Any location considered. Address Box 178, *c/o Modern Lithography*.

WANTED: A progressive lithographer who is looking for a technical specialist to assume responsibility for plant improvement in methods, standards and control, with emphasis on color. Box 179, *c/o Modern Lithography*.

TECHNICAL SPECIALIST: With outstanding record of achievement as technical advisor. A unique background of practical experience in lithographic production, trouble-shooting and trade training. Interested in responsible position with progressive plant involving technical supervision and in-plant training. Would also consider commensurate position with supplier or equipment manufacturer. Address Box 180, *c/o Modern Lithography*.

SITUATION WANTED: Litho supt. Foreman of plate department. 36 years experience, 20 years as superintendent, specializing in 4 & 6 colors process work. Can handle art, stripping, platemaking and photo composing to okaying colors on presses. Capable of taking care of shop for quality and production. Address Box 181, *c/o Modern Lithography*.

Wanted: A Lithographer who doesn't want a thirty day wonder, but who does want a man of long experience in the pressroom for his Pressroom Foreman. A man that is capable of building good-will, supervising and training personnel with quality and production in mind. Address Box 182, *c/o Modern Lithography*.

Wanted: Combination Offset Cameraman and Platemaker for old, well-established and equipped lithographing firm. Permanent. Hederman Brothers, P. O. Box 491, Jackson, Miss.

CAMERAMAN, STRIPPER for modern trade shop. Top wages, permanent position with future for good craftsman. Reply by letter. Litho Sales & Service, 1114 Central Avenue, Charleston 2, W. Va.

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20 x 26 Webendorfer in good running condition, $3950 Kraft Printing Co., 33 S. Broad St., Phila. 6, Pa. KIngsley 5-3308.

Harris 22 x 34 S-52, Chain Pile Delivery, Oxydry Spray, Wash Up, Pile Feed. Running daily — Asking $2500 — Thomas & Foehl, 118 E. Cumberland St., Phila., Pa. GA 3-4666.

Harris LTL 35 x 45 single color offset press, stream feeder, roller bearing cylinders, new 1940. J. Spero & Co. 549 W. Randolph St., Chicago 6, Ill.

DRUCKMA Offset proof press, Type DEFFA-7, No. 865. Sheet size 42x59". Auto inking and dampening, McKinley roller, A.C. motor. Condition excellent. Acquisition cost $23,000. Price $6,500. DAVIDSON Model 221 combination offset and letterpress with special postcard imprinting device and jumbo ink distributing drum. New 1954. TYPE & PRESS of Illinois, Inc. 3312 North Ravenwood, Chicago 13, Ill.

TWO MIEHLE #69 2-color offset presses 46½x67½, AC, located in one of finest New York color plants, for immediate removal, financing available. Box 172, *c/o Modern Lithography*.

OFFSET PRESSES
Available for Inspection—Details on Request

HARRIS: 34 x 45 2-Col. Model LST
26 x 40 2-Col. Model LSR
22 x 34 1-Col. Model EL
21 28 1-Col. Model LTC
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A.T.F.: DE 17½ x 22½ Chief; two 14 x 20
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Miscellaneous:

SHORT RUN PUBLICATIONS BY OFFSET—will set up and organize a Publications Shop or department; train employees and supervisors to produce publications from manuscript copy to finished product. Hot metal, cold-type, or photographic typesetting coupled with modern camera, stripping, and platemaking techniques and high speed, quick-change roll-fed web offset perfectors. Automation or tape operation and geared vernier controls where suited. Strictly a manufacturing approach applied to short run work. Salary or fee basis or term contract sufficient to complete assigned task. Box 183, *c/o Modern Lithography*.

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Office & Plant: 602 South 3rd Ave., Mt. Vernon, N. Y.
Midwest Office: 153 West Huron St., Chicago 10, Ill.



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REliance 5-5100

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Box 31, Caldwell, N. J.

Send Modern Lithography, starting with the current issue, as indicated.

1 Yr. $3 ☐ 2 Yr. $5 ☐ Payment Enclosed ☐
Send a Bill ☐

Foreign Rates Higher (see page 5)

Name .....

Street .....

City ..... Zone ..... State .....

WANT TO BUY from Metal Lithographer, Modernizing his plant, used but reliable set up for medium runs. Overseas use. Full details, price, availability, please. Box 173, *c/o Modern Lithography.*

USE A LUXOMETER to measure your exposures—don't guess, by gosh. Contact your dealer for free trial offer or write for more information, Department M, Electronic Mechanical Products Co., Atlantic City, N. J.

SITUATIONS WANTED:

LITHOGRAPHER of 27 years experience, desires situation in supervision. Five years experience in Foreman and assistant Superintendent. Can run all makes of Offset and Printing presses. Can make plates and do lineup work. Prefer West or Mid-West. Box 184, c/o *Modern Lithography.*

FOR SALE:

Harris Two-Color Model LSG 50x69
Harris Four-Color Model LSH 50x69

In excellent condition; may be seen operating. Available immediately. Box 171, care of Modern Lithography, Box 31, Caldwell, New Jersey.

FOR A REAL DEAL, CALL O'NEILL!

FOR SALE

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17½ x 22½ HARRIS LTG
22 x 29 ATF BIG CHIEF
#2 KELLY, AC MOTORS
54" SEYBOLD 20th CENT. PAPER CUTTER
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MODEL O CLEVELAND FOLDER

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509 W. 56th ST., New York, N. Y.

PUBLIC RELATIONS

(*Continued from Page 79*)

this respect however, newspaper, radio and television advertising has its place in the scheme of sowing good public relations.

Not enough printing and lithographic plants are exploiting for their own benefit the use of internal and external house organs—although they are producing some of the finest in the country for their own customers. I believe there are close to 8,500 such printed organs telling the story of modern business across the nation.

I regret to say that some of the suppliers of our industry have outstripped us in this area. Some of the best industrial house organs produced today — incidentally, all of them remarkable examples of quality printing—are circulated by Eastman Kodak, Champion Paper & Fibre Co., West Virginia Pulp & Paper Co., Mead Papers, and others.

Developing a more effective public relations program practically dictates greater use of printing exhibits—because this is a natural medium for our industry to display its products with impact.

The direct-mail approach to selling printing is in fair use throughout our industry today. There is considerable room for improvement on a higher plane however.

Institutional Advertising

We advocate greater use of institutional advertising by national, state, and local associations.

An increasing number of plants has come to appreciate the value of radio and television in reaching a wider audience.

H. S. Crocker Co., Inc., Brett Lithographing Co., Kaumagraph Company, to name a few, have reached thousands of persons on "Success Story," "Industry in America" and other TV programs that give the public an insight into the industrial life of our nation.

Our trade press is performing yeoman services in reflecting developments within our industry. It is our function, however, to tell the specific story of our industry in the business and related press—which has tremendous influence among buyers of printing.

Graphic arts trade groups, I believe, should set up special public relations and publicity departments to provide material of interest to the business press.

Once we ourselves have developed a keen awareness of these needs, we will succeed in opening up many new and rewarding avenues of communication. As an industry we are entering a highly competitive era—and we will be competing with various media for a fair and, I hope, more substantial share of the advertiser's sales dollar.

This imposes a special obligation. What we have to promote with all the resources at our command is the use of *printed* media—the more we sell the advantages and merits of printed matter, the greater the rewards for all of us. Yes, we've got to encourage good-will for our members' products and services — and regardless of the process. I repeat—there's no room for disseminating propaganda, myths and misstatements of fact that can only result in overall harm to our industry.★

LITHO CLUB

(*Continued from Page 93*)

program titled, "This Is Your Life, Mr. Lithographer."

This takeoff of the Ralph Edwards TV program was inaugurated by the club in 1955, when it honored James F. Haydock, retired pressroom foreman of Forbes Lithograph Mfg. Co., a past president of the club.

A talk titled "Growing Pains," (*see page 30 for complete talk*) was delivered by Douglas F. Reilly, vice president of Buck Printing Co., Boston. Mr. Reilly cited the need for web and multi-color presses, color separation equipment, quality control and new personnel training.



James F. Beldotti, *left*, is presented a wrist watch on behalf of the Boston Litho Club by Albert A. Richards, president. Mrs. Beldotti is shown in rear.

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Color Plates
PROMPT SERVICE
HALFTONE NEGATIVES & POSITIVES
DEEP ETCH PRESS PLATES
ZARWELL & BECKER
Offset Platemakers
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For Best Quality

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WEB-OFFSET
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Over 25 Years Dryer Experience
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Scribing Tool
scientifically designed for
Ruling Negatives



Litho Ruled Forms - QUICKER - EASIER - BETTER
★ Perfect uniformity of rules — no film spoilage.
★ 6 cutting heads in set: 4 for single rules from hairline to 1-point rules; 2 cutting heads for double rules.
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in lithographic platemaking

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. . . Why fight over ML every month when you can have an exrta copy for shop or home just by sitting down right now and sending us your order.
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Box 31 Caldwell, N. J.

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Tale Ends

SOCIALLY the metal decorating convention was one of the biggest successes in recent years, primarily because of the unique Monte Carlo party sponsored by the NMDA suppliers committee, headed by Vincent R. Stafford of Harris-Seybold Co. Other members of the committee were Gordon Bartels of Gordon Bartels Company, and Robert Gibson of Crescent Ink.

At the party, decorators were given $30,000 in stage money to gamble at roulette, horse races, dice games, and bingo. After an hour and a half of spending their money in such free and easy fashion, those who had come away from the table with heavy increases were in good position to bid for the prizes auctioned by the guest auctioneer, Neal Rader, popular raconteur and director. A door prize of a portable radio-T.V. combination also was awarded at the party.

ML

Past presidents never die, they just fade away. . . In appreciation of his fine efforts for the NMDA during the year, past president R. L. Singley of Closure Lithographing Corp. was left waiting for a bus that never came. Evidently, other members of NMDA who journeyed to Philadelphia to tour Crescent Ink Co. and Triangle Publications, felt Mr. Singley had done a great job as president of the organization, and thought they should spare him the ordeal of a long bus ride back to Atlantic City. Anyway, Mr. Singley and an escort of four other members "missed the bus." After procuring a secondary means of transportation, they arrived back at Atlantic City just in time for dinner.

ML

Four factors that have discouraged use of lithography for long run consumer publications were brought up at the Young Lithographers meeting in New York last month. Bill Winship, newly-elected president of Brett Lithographing Co., sees it this way:

1. Advertising agencies, used to sending electros of advertisements to a variety of publications, are generally down on the idea;

2. The immense investment in letterpress equipment has put a dampener on any change to offset, with the consequent purchase of hundreds of thousands of dollars worth of new equipment;

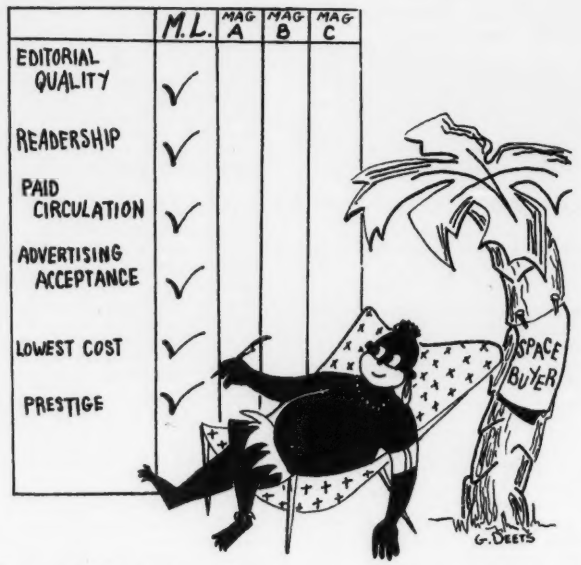
3. At the moment the offset industry needs a press that will incorporate all the recent developments in the process with high speeds;

4. Deadlines would have to be advanced somewhat for offset publications.

However, in the opinion of Mr. Winship and others at the meeting, recent developments indicate that increased use of offset for publication printing may not be too far off.

Nearly every month, ML gets a letter from a publisher who is interested in converting his newspaper (usually a small town weekly) from letterpress to offset. We often supply a list of names of successful publishers in this field, for reference.

Vote for the Top Magazine In the Litho Field

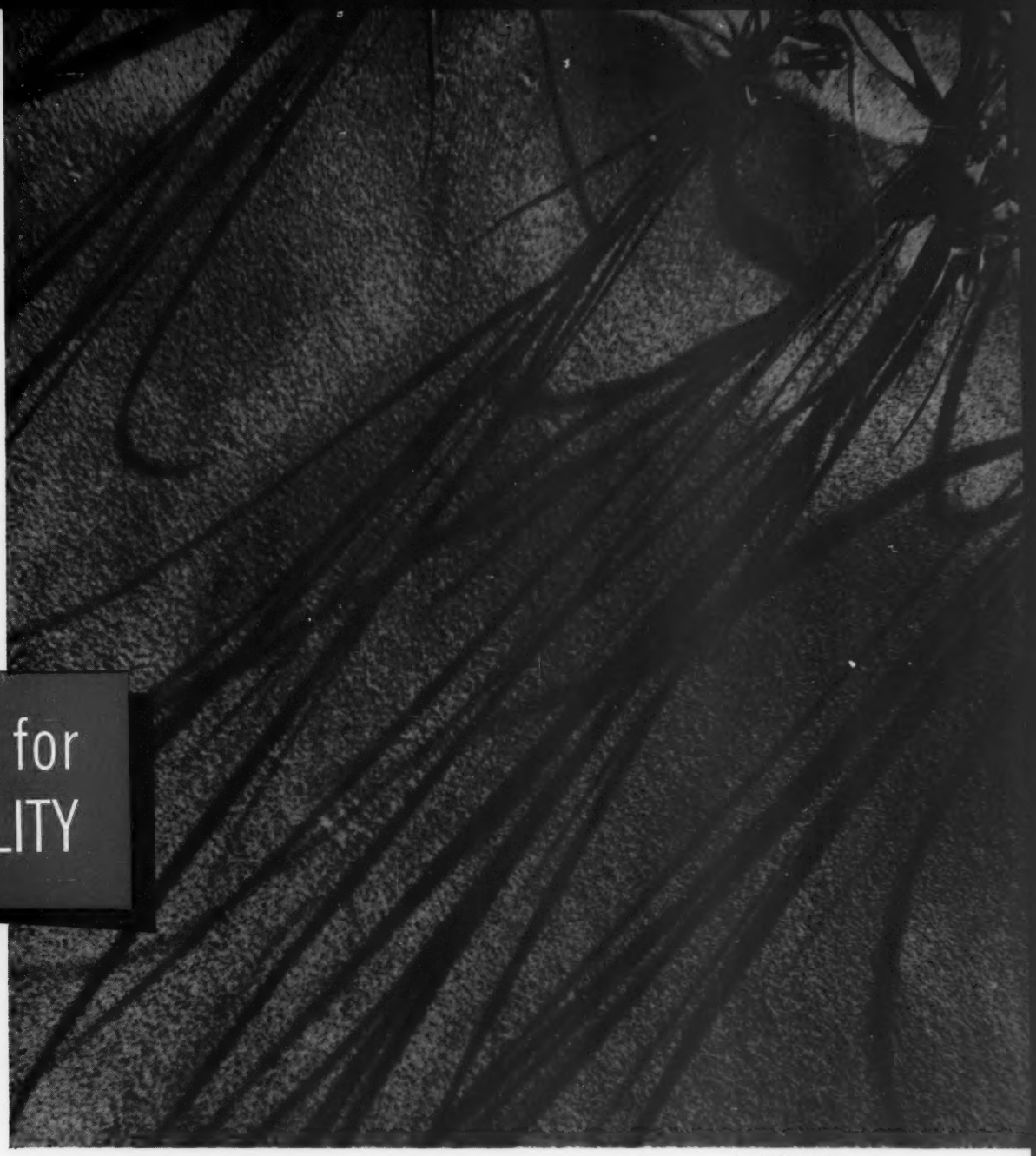


For your 1957 advertising schedule, be sure to vote for the one magazine that leads on every point of comparison. That magazine is, of course,

MODERN LITHOGRAPHY

Box 31 **Caldwell, N. J.**

Member, Audit Bureau of Circulations



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photo by Edw. C. Wilson

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In San Francisco and Los Angeles—Wylie & Davis









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It will pay you to compare Harris offset with your present equipment before you expand your plant or replace less efficient units. Check your local Harris-Seybold sales representative for the facts today. Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

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